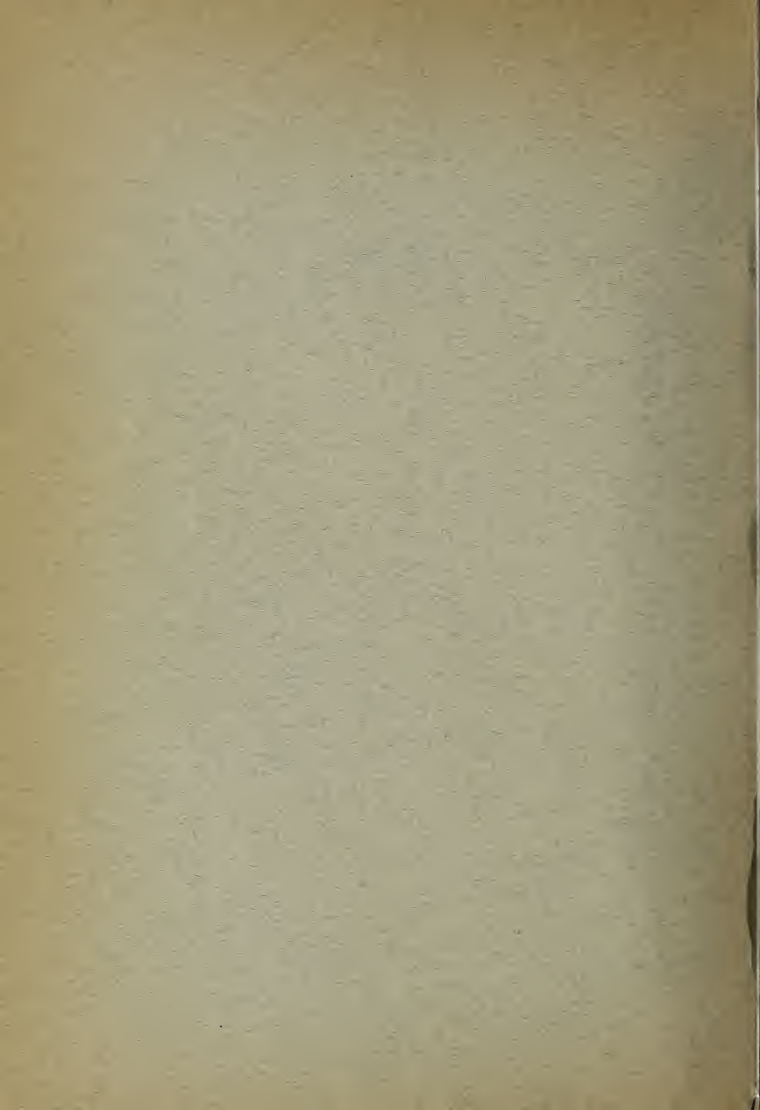


BULLETIN OF THE
DRAMATISTS' ALLIANCE



STANFORD UNIVERSITY
CALIFORNIA 1951





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BULLETIN OF THE

DRAMATISTS' ALLIANCE

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SIXTEENTH SEASON
REPORTS & INDEX

Stanford, California

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Above,
Mrs Bakalyar &
Mr Colgon with
officials
(L) Mr Barker &
(R) Mr Woodall:



Mr Cunningham:
Mr Fineman:

Awards and Honors, 1951:

DRAMATISTS' ALLIANCE began in 1935-6 with the chief aim of finding new plays and sponsoring some form of production and publication for them; the association tacitly accepted the difficulties of such a course, in view of the indifference of most Americans to an energetic national theatre and the concentration of public and publishers upon Broadway successes only. For these reasons, the ALLIANCE fixed its sights on community theatres rather than on Broadway, in a belief that eventually the regional stages would support the new playwright without awaiting his reputation as an artist made by approval of the Atlantic seaboard. At the beginning of the sixteenth year, it is proper to examine these ideas, with reference to criticisms and commendations which have appeared in the past decade and a half. DRAMATISTS' ALLIANCE—now incorporated so as to effect an even more solid service—hopes that contributors and readers will agree to a repetition and new emphasis of the aims with which the association began its work in 1935-6.

IT IS ADMITTED BY ALL KNOWLEDGEABLE people that there are few ways to find and develop a playwright. The best of these is to catch him early and bring him up in the theatre, but unfortunately America cannot boast enough theatres for this purpose. The next method, and one chiefly used in the United States, is to put him to school, where he will read hundreds of plays and memorize the axioms of Aristotle, Horace, Vida, Boileau, Lessing, Schlegel, usw., up to and including the late tyrant Bernard Shaw; if lucky, the candidate will be in a university which boasts a drama department eager to present plays from Ibsen to and including Anouilh and Sartre. Unfortunately, this method has not proved fruitful either (even at Stanford, where a Writing Center has offered a large fellowship in play-writing, and now ceases to offer it because the plays resultant have been unremarkable): one institution does not offer enough breadth of experience for the candidate; he is not likely to see his play produced unless it strike the fancy of the drama division and prove economical to present; worst of all, the academic atmosphere almost invariably inclines him to include swatches of all his models in any piece that he writes -- and nothing is less likely to be good theatre than a mixture of Shaw and Ibsen, with dashes of Saroyan, Odets, Giraudoux, and Congreve. There remains one more method -- to trust in God, leave the youth alone with his thoughts and an occasional view of good acting, and then endeavor to find him by means of advertising for him in competitions, of as wide and flexible a nature as may be.

When DRAMATISTS' ALLIANCE opened its first competition, in search of reasonably exciting and vigorous verse plays, there were few competitions otherwise, and save for the Berkeley Contests in the one-act play or the Sergel contests at Chicago, none with sufficient faith and devotion to continue the search for writers through a course of years. Individual groups or organizations offered prizes for special occasions, but even those were rare. The Theatre Guild instituted a series of awards and scholarships for promising playwrights, and gave up in disgust when the results were not material fit immediately to stun Broadway -- the usual completely provincial attitude of New York, the supposed centre of drama interest among us.

The Alliance took up what the Theatre Guild had thrown away, and added awards for comedy and serious prose plays; in response to pressure from writers of one-acts and radio plays, those genres were added to the list as well. To cover the types honestly, it became necessary to offer the forms in alternation: in even years, awards are given for verse plays, domestic prose plays, and short plays for theatres of the air; in odd years, awards are given for serious full-length drama in either verse or prose, for full-length comedy, and for one-act plays suitable for the stage.

From the beginning, the Alliance has been less interested in paying a playwright for his work than in stimulating him to perfect it. No original play is ready for instant presentation when it leaves the author's desk; any worthy performance, the Alliance feels, is the result of author, critic, sympathetic and experienced director, zealous actors, and a tolerant audience. It is these things, rather than large awards, which Dramatists' Alliance endeavors to supply. In the first year, the cash award was three hundred dollars, and in the second, the interested Maxwell Anderson and Burgess Meredith argued for a prize of a thousand dollars, so as to attract the "really ambitious and serious" writer. The award was kept to three hundred dollars, chiefly from the strong impression that a large award would demand so much time and effort in collection that the play (the true object) would suffer from inattention. Later, on the recommendation of an intelligent director and critic, the awards were reduced to one hundred dollars, with greater effort expended on placing the manuscripts for production. It has been always assumed that production -- even after judicious cutting and re-arrangement in consultation with the author -- will show up holes and weak spots which the playwright should at once busy himself in repairing. For the writers who do not reach the high opinion of the judges, the Alliance instituted early in its career a system of formal criticism: for the payment of a minimal fee (first two dollars, and now unfortunately five), the writer receives two separate critiques of his play, one comment (wherever possible) by a person active in theatre, and one by a reviewer or an academic critic.

In the fifteen years since the Alliance began this work, innumerable competitions have sprung up; at one time or another there have been as many as eighteen or more which bore every mark of continuing year after year, but the hardy survivors are few -- the Sergel award, the prizes of the Johns Hopkins Players, the DuBose Heyward award of the Dock Street Theatre in the Carolinas, the sums offered by the National Theatre Conference. Some of these offer immediate production; none has, so far, supplied the effort to assist by competent criticism. Most of the donors issue a call for plays to suit their own needs in some specific theatre, and without doubt all would be happy to see a protégé's work hailed on Broadway, since only a Broadway success can move many a publisher or such an outlet as Dramatists' Play Service, which quite frankly refuses to circulate to the regional theatres anything but plays which have succeeded in New York. None of the competitions in the list above, earnest as they all are, seems to have any feeling of responsibility to national theatre as well as to playwright. It is the conviction of the Alliance governors that there can not be one without the other; that to encourage a playwright in a void is useless, and to encourage him to produce a certain type of play for one theatre is wasted effort, while to encourage writing for the New York market stultifies the whole matter and frustrates the best interests of writer, a general stage standard, and national culture.

It was to bring together the playwright, the critics, the theatres, that Dramatists' Alliance instituted its annual Assembly. This is, as annual conferences go, a small gathering, never exceeding 150 persons, and to minds which think in terms

quantity rather than quality, it ought to be a trifling affair. There are present, no professional stage people whatever, except for a kind occasional guest, as Aline MacMahon has been; there are no scouts from Hollywood concealed in the bushes; the metropolitan newspapers leave reports of the meeting to their correspondents (of varying talents and capacities). The assemblage is one of people with a passion for theatre, who are willing to take the trouble to assert their belief in it and to assert the standards which they think sound theatre should have; these people are audience members in the numerous community theatres of the "Bay area"--the large district rambling out from San Francisco, Oakland, and San Jose along a busy coast-line and down the peninsula of suburbs which is virtually the larger San Francisco--and to say that they are audience means that they are actors and critics too. There are few of them who have no experience of acting on a stage, & their constant attendance at community production as well as at the touring productions in the City makes them extremely sharp and demanding as critics. It is easy to say that such a loose group must be nevertheless instinctively provincial in its attitude, and that the inevitable response of persons in a district so comparatively well-knit must be the usual good-natured flattery and mutual back-scratching of many art associations. The exact opposite is the case, for reasons which make the Assembly of Dramatists' Alliance a small, firm, shrewd example of what true national theatre should be --and, if enough units such as this arise throughout America, will become. Young dramatists who have come to see their work produced in the evening of the day, and have heard it criticized in panels of friendly but varying opinion in the afternoon before awards are presented, see also the cool, balanced evaluation of the district theatres in the annual report on their productions and in the exhibit of photographs and programs which speak for themselves (and sometimes answer sufficiently the objections of the critical reporter!); the directors invariably are present to hear their work appraised, and to join in the critical exchange concerning season and the new plays of the competition season -- and with their individual theatre-group members, they cast a keen eye on the award play, to see whether it is yet in shape for their own purposes. In this manner, several original plays have gone into immediate production in other community theatres of the area, sometimes with strongly different accents of casting, decor, and action; the resultant reviews have been the instrument by which the lethargic eastern publishers are brought to heel.

To the young writer, who thinks of competitions and awards as the brilliant beginning of a great future, with immediate success, instant transfer to Broadway, and a few years of successful touring royalties, the regional introduction and its developments may seem irritatingly slow. Such a protégé is usually one at a distance who has no idea of what the community theatre can do for him. The ambitious, earnest playwrights who have come to the coast center from Seattle, Hollywood, Connecticut, New York, and various distant towns in California, to see their work in the process of production, realize that they receive a quality of attention, sympathy, grueling labors on the part of directors and actors, critical advice from experienced minds during rehearsals, and receptive interest during performance, which a metropolitan try-out can not give. If a play be generally useful and effective, it achieves a place and income even before it attains eastern publication; if it have too precious or topical a theme and persistent weak spots, it may not have reviews that further it, but the author will have learned a great deal about playwriting in the best possible school---watching the production of his play by workers with both talent and good-will.

Only community theatre, as theatre stands today in America, can effect so much, and the community stages of the Bay Area with which Dramatists' Alliance works primarily, are in position to achieve results with a thoroughness not always possible in

other situations. On none of them is there even a recollected taint of being the plaything of idle people seeking relief from ennui; all of the groups know that a production means hard work and the dedication of evenings and week-ends which can brook no malingerers. Though no cast members receive any pay for performing, there is among them all the professional sense of responsibility to play and audience--the chief distinction between amateurs and true children of the pear orchard. This probity is reinforced by the fact that most of the players' associations operate as state or civic institutions: the salaries of directors and designers come from the Adult Education system (as at Millbrae, San Mateo, Hillbarn, El Camino of Redwood, Los Gatos), from the council of the town which owns the theatre (as in Palo Alto), or from an established organization which requires sound spending of its money (as in Alameda, Menlo Park); the buildings in which the plays are given, come from the same arrangement. Of them all, the most finished and roomy unit is that in the community center of Palo Alto, which therefore is host to other groups for meetings and conferences as well as of the new festival program, of which more later; but Menlo and Alameda are safely ensconced in buildings of their own which will in time develop in usefulness and beauty, and the state-supported units present their work in handsome auditoriums of the local schools. The organizations are obliged to be economical, naturally, but they are all based on secure foundations -- they do not need to pander to the taste of the lower thirds of a city population, as a majority of New York productions suggest the case must be in that drama center.

The directors are independent, responsible only to their own groups and their desires, not to the state or the city (which make no demands); all of them have experienced growing pains with their associations, passing through the inevitable first requirements of amusing farces, domestic tid-bits, melodramas, and the more playable of the current successes as they are released by eastern controllers. It is of great importance to observe the way in which every group has emerged from these early steps into an interest in classics, serious problem plays, period drama presented for its historical values, experimental forms, and original, untried plays; the importance of such change and development lies not only in the teaching of performers so that they may acquire the styles of different periods and tastes, or be competent to grasp with imagination the new elements in an unproduced play, but in the concomitant training of audiences, who progress in taste and judgment, and come to be dependable as assured critics. The directors are all young and alert (someone has said truly that directing is "a young man's game"), with exception of two or three whose years sit lightly; all but one or two are college graduates who have been trained in theory of drama as well as in acting; every one of the directors is a more than competent actor, and among them there are men and women who surpass the powers of contemporary professional actors. Best of all, they know each other as friends, associate freely, view each other's work with candid scrutiny and stand up to each other's decent criticism without reluctance; they all assist the work of Dramatists' Alliance as governing members, judges, critics, and producers.

These statements have to a stranger's ear the ring of a theatrical Utopia, and the cynic is likely to fancy that the state of things approximates rather a friendly, but fatuous mediocrity of scarcely differentiated elements. This is not the case. Both by curious circumstance and by definite policy, the various organizations differ strongly from each other. Though all the units are suburban in general character, and though all have comparable interests (to such an extent that two or more may present the same play within a season -- with everybody up and down the district going to all the productions to compare and evaluate them!), the groups have markedly different make-up in membership, and exercise sharply distinct methods of casting, rehearsal, management, and even committee-work in choosing plays to

They differ in actual membership, largely because of the specific suburban coloring of the different towns, which attract different types of people. At present, for instance, one organization has more players of thirty years or over than the others, and of these many are men highly placed in management in the City; another has more twenty-year-old men than mature figures, and few women of marked talent; another has a large group of fairly experienced actresses but none of strongly-marked ability; another is led by a few men of forty with a quality of cultivated taste, another is characteristically a group of youngish people of political interests based on their own small businesses and their place in the suburban community. Naturally, the plays which can be successfully put on by the third group are not the same as those which succeed in the hands of the second or last one. As to the methods of production,-- in one association the effort is to bring in as many new young people as possible, and try-outs are conspicuously open; in another the performances are in the hands of actors who have worked together so long as to parallel the old-fashioned stock company, with new members added slowly and carefully; in another, the ideal of the play to be given comes first, and if the membership fails to supply the personages required, the director searches out suitable timber among the other playing enthusiasts of the area. And there are more than a few actors who, though belonging to one organization, try out and play among most of the others as well, in the belief that many types of direction and grouping benefit an actor's techniques. They are welcomed everywhere, because they are in almost every case persons (whatever their business or profession during the day) of the true acting flair.

Another thing which influences the productions of the various groups is the state of the exchequer in each, which dictates how expensive a play, specifically in royalties and the matter of costumes, the group can afford. The most curious fact in the entire situation is that although in the Oakland area there is a state university, and on the peninsula there is a private university and a powerful state college famous for its dramatic department, these institutions of learning have no influence on the community theatres whatever. All of the town groups are independent; they make their own mistakes of taste and judgment; they have their individual types of success, their own aims. These facts make them extremely important as a basis of American theatre. Their interests are those of the general audience or the general citizen. The theatres do not exist for charities, for any specific sociological theory or esthetic school of self-expression, not even (though most of them began so) for fun. They exist as a serious part of the scheme of life in that most typically and soundly American scene -- the family small town where incomes are in the middle brackets. What these people like, and what they can come to like in the development of taste which occurs in every one of these dramatic groups, is of moment to American culture.

This is the ideal trial-ground for a new American play, and the history of Dramatists' Alliance proves the fact. In the early years of the organization, 1935-38, it was an agency of the university's committee on public exercises, and the plays which earned honors or awards in the annual contests were considered for production by the department of speech and drama (at that time uncoordinated and without the headquarters it now enjoys). For the most part the directors feared to engage in the risks of putting on a new play because funds were small and student interest was slight, and the award plays were presented as group readings of considerable force, by casts picked from the best and most willing drama groups in the district generally. Shining exception was the visiting director Thomas Wood Stev-

ens, himself a poet and dramatist, who won drama students to an interest in a verse play by Jean Clark, NIGHT BEFORE THE BORDER, and presented it with distinguished clan. Other theatres such as Pasadena Community Playhouse presented Alliance drama on the strong recommendation of the Dramatists' board: Florette Henri's SURVEY was thus produced, and Muriel Bolton's FORMULA FOR PANCAKES. But even in these excellent performances there were two difficulties -- the authors were not present for assistance and advice, and the casts were invariably student casts in which all the players were of an age range of 18 to 22. Young persons can produce classics and contemporary successes, ironed out for ultimate smoothness, and for the most part a young group is interested in only those types of work; the twenty-year-old has not patience, experience, nor generosity enough to strain and struggle through treatment of a new play. In the next few years, the university's drama department became sharply professionalized, with no time for original plays except from the enrolled students of the division itself -- an understandable policy; but fortunately two community theatres on the Peninsula came into the hands of directors who enjoyed the challenge offered by Alliance award plays and welcomed the authors as assistants at the admittedly difficult delivery of a newborn dramatic piece. Both were young, both college graduates, well-trained in drama and dance; both headed community groups still in the formative stage. The next few years were difficult, and an original play could not be managed annually (the war naturally had much to do here); but by positive degrees a tradition was forming which in 1949 reached an encouraging height in a summer drama festival. Of that, more in later paragraphs.

Ralph Schram of the University of California at Los Angeles, who attended graduate classes at Stanford for a year, was the pioneer in experimentation, with his Millbrae Players and the new Hillbarn Theatre, which was begun by himself and two close friends as a special summer venture. These allies were Sam Rolph, brilliant designer who ministered to three community groups, and Robert Frauns, graduate of Stanford and of William Thornton's Shakespeare Guild tours, who was director of Peninsula Players at San Mateo. In the following year Schram withdrew from Hillbarn to devote himself to the building up of Millbrae; his special qualities as organizer and director of both drama and personnel were such that when in 1949 Ralph Welles retired as director of the large and comfortable Palo Alto Civic Theatre, Schram was elected to replace him. Brauns remained the master of both Peninsula Players and Hillbarn Summer Theatre. In the past few years a redoubtable third has joined these courageous producers -- Robert Pottencourt of Redwood City with his newly established El Camino Players. These are not the only community theatre directors to present Alliance plays; the list is too long to give in entirety. But these are the directors who have struggled with original scripts, welcomed authors and accepted their suggestions or pointed out their weaknesses--taught the writers to see their work in stage terms, in fact--and readied a play for use by other associations and by the publishers. When any one of the three produces a new play, it is presented (as part of the award, if a winner, or as signal approval, if an honors play) before the director's own group, and then offered as the chief interest of Dramatists' Assembly, which concludes the work of the year in which the MS was offered in competition. On this occasion, as outlined earlier, cast, director, and author stand up to the frankest criticism; the comments are rarely an unadulterated approval. Author, players, director, audience, learn much, invariably, of basic theatre demands, of dangerous clichés in thought or action, of the values in pantomime which modern playwrights tend to overlook, of good and bad methods of exposition or motivation. The limited number of performances, the one day of general production and criticism, are all too short; but the now familiar annual conference is building as securely as any school of theory (and more objectively) a sound regional judgment of what constitutes good drama, around new plays from the

beginning writers of the English speaking cultures.

The fact that regional meetings, regional criticism, regional production, are far from parochial, is indicated by two matters-- the large fields from which writers come, and the recognition of plays thus produced and recommended among publishers and among an astonishingly diverse number of production units. In both spread of spread of writers and spread of productions, Europe is represented as well as the United States and Canada. In at least one case, a play so introduced has become a national classic, presented in community and college theatres throughout America in every year that goes by. By 1951, contributions to competition have included plays from most of the Canadian provinces, from Mexico and the Canal Zone, England, Switzerland, Denmark; foreign writers living in the United States and writing English also contribute -- the list includes German, Austrian, Hungarian, and French persons. The award play with performances at greatest distance is SUMMER FURY, by James Broughton of San Francisco, which is produced frequently in America, and has been applauded in the experimental theatres of Italy. The play which has assumed the stature of an American classic is DARK OF THE MOON, by Howard Richardson of North Carolina. It was played on Broadway for more than a year after many workshop productions in a number of group theatres, and toured as far west as Chicago; in the last four years it has been presented constantly in widely differing parts of the nation. It is this approval by the regional theatres of the country which satisfies Dramatists' Alliance that the work of competition and California production is worth while. The association is not so eager to "hit Broadway" as it is to touch the national pulse, to supply the needs of the national theatre which is growing by sound and deliberate degrees.

It is not all plain sailing. Even after good reviews of the newly produced award plays, publishers hesitate to accept a period piece -- or accepting it, fail to further it as they should (this is the case with the charming NO ROOTS IN BED by Ronald Elvy Mitchell); a play which takes an Alliance award and finds production in Hollywood is also given six other awards and half as many regional-theatre performances, but cannot find publisher or New York producer because the big people fear the chicane of libel suits (this was the case of Melvin Wald's excellent play on the Theodore Roosevelt family, FATHER WAS PRESIDENT); a fine folk play of topical significance, which could have found warm reception throughout the country, is held by ambitious writers who "have a line on Broadway", attain regional production under the direction of the great Eddie Dowling, and find their work then dated and less acceptable than its dramatic values deserve (this was the case of HOE CORN, DIG TATERS, re-named VERILY I DO, by Gladys Charles and George Savage). Occasionally a delightful farce is shown to have holes in its development which a very little tightening would alter, but the obstinate author is content to let it stand without attempting to perfect it (this is the case of a recent Alliance comedy, which has gone into the French catalogue with all its imperfections on its head, and will probably make pleasant royalties for its erring creator); occasionally the swift and brilliant production of a new play obscures very definite ills in writing, so that the author is not really aided by the performance, and fails to place his work elsewhere (this may have been the case with SPRING DECEIT, by David MacMackin, which had an incandescent cast, costuming, and setting at Hillbarn Theatre, and gave up the ghost forthwith). Sometimes a play too expensive to produce in regional theatre, attracts the attention of an eastern star actor, and pleases the try-out theatre audiences of Pennsylvania, Connecticut, and Massachusetts; but being rewritten here and there for the New York taste--a thing ever deplorable to the western mind because it means simply the use of Joe-Miller and Cole-Porter humorous trimmings-- deservedly falls flat. This was the case with SECOND-BEST BED, a charming comedy (when it left Alliance hands) of Shakespeare's

private life by N. Richard Nash; it was accepted by Ruth Chatterton, and lived just one week on Broadway. To this sad item there has been a happy sequel, however; Mr Nash has maintained his foothold in New York, and has produced several successes since that time. Worst possible predicament is the inexplicable disaster when a good play, intelligent cast, capable director, fail to meet securely in performance, after rehearsals which promise well, and provide only damnation for what in all expectation should have been pleasant success; this fortunately is a rare happening, but 1951 has been rendered gloomy by it. (See reviews in later pages.)

However, in spite of difficulties and disappointments, lapses among the many elements required to make ready and support a new play, the community theatres of the Bay Area have remained collaborative and eager for mutual development. Most recent and remarkable step is the foundation of a summer drama festival of four weeks, in which the program is shared among four of the district theatres, offering dramas of their own choice -- one organization invariably offering an original play from the competitions of Dramatists' Alliance. Decision as to which theatres participate is made by the governing board selected from the ten or twelve community theatre groups supporting the program; the association and director volunteering to present the new play (one of the honors or awards plays of the Alliance current season) is the first of the four to be set. The program takes place throughout at the Palo Alto Theatre, which has the most complete and spacious arrangements for the plan; and it was the idealism of this theatre group, under retiring director Ralph Welles and new director Ralph Schram, which first gave impetus to the bold scheme of presenting a special series of performances ranging from classic to new plays.

The Summer Drama Festival of the Peninsula is not yet wholly well named, since the program is shared by groups beyond that precise limit; but its virtues otherwise are already obvious. The visiting associations with all their variations of talent and tastes in drama, set off one another with distinction; each group sees its excellences and faults in new light; the actors of the district, attending the program with zest, are enabled to decide which association and director they care to work with in the coming seasons; as their work wins no prizes, no awards, the aim of every participating association is merely to do their best for the sake of the general plan. Dramatists' Assembly is dated so as to occur during the Festival month, and its critical forces extend to both the general program and to the handling of the new play which the festival groups offer every assistance and every sympathetic interest. The director and group presenting the new play deserve all the tolerance and collaboration they may receive, for their work is by far the most grueling of all. It is so well known as to be axiomatic that no new play under the sun is immediately ready for the stage: there is always pruning, shift of accent, a new passage or so, to be brought about; the lesions which mark all new plays are to be amended; cast and director must be alert to grasp every facet of characterization, and if it be incomplete, to devise methods in action or mining which will round it out. These difficulties are great enough without the author at hand to assist. But even with the presence of the writer, in which the festival has been happily graced in every year so far, raw spots or uneven development may remain--for in working over a script, the close attention produces in director and cast a devotion comparable to that of the dramatist himself, which makes for assumptions of clarity which the audience, alas, may not share.

This human frailty is not that of the "amateur" alone. One has only to remember dress rehearsals and try-out performances among professional writers and actors, to know that the same symptoms of new life afflict first presentations anywhere.

San Franciscans in particular have apt memories of the variegated sequences of action and diverse readings of line in such opening weeks as Lunt and Fontanne went through, with *AMPHITRYON 38* and *I KNOW MY LOVE*; audiences of first nights were astonished to hear the comments of audiences at third, tenth, thirteenth nights-- in both cases, the plays seemed almost to be different dramas from night to night. The well-loved stars are perfectionists, it is true. But so are the community associations who deal with a new play. There is, moreover, a distinction in the wishes for perfection, between professional company and community theatre. Professional people earn their living by playing, and the more eminent they are, the more they must be sure of success, so as not to disappoint a faithful public who remain faithful (and paying) only when well pleased; the play, the author, the theme, are of necessity chosen to please, and in the star system to please by the specifically marked talents of certain actors. If the new piece fail to suit these special needs, then it must be tailored even more sharply than the imperfections of yet untired drama require; it must be forced into a channel. The community theatre, although it serves audiences which may be exigent in taste or sensitiveness to certain themes, is far more independent, and in that fact is far more useful to the ideal of theatre and new drama.

The new play to be presented during Dramatists' Assembly and Peninsula Festival is a work chosen from scores of scripts as being worthy of attention, playable, likely to satisfy adult minds; it is not chosen for a special group of actors or listeners-- it is simply, in the judgment of at least half a dozen or a dozen final readers, a good play which deserves production. It is presented with as close attention as may be gained, to the meaning and focus of the script; it is acted by persons who are not professional actors, but the cast has a general level of excellence which professional plays do not always trouble to have. The author seldom is deferred to in any fatuous manner, but neither is he or his piece tailored out of all semblance to his original idea. The passionate desire for success is not tinged by needs of income but by the whole-hearted wish to start off a writer on a difficult career; there are none but imponderable rewards. Even if a presented play fail to have the impact which has been hoped for it, the author learns by verbal and journalistic criticism, and by watching rehearsal and audience reaction, so much that is of future value to his writing that he cannot feel even a near-failure to be a complete loss. Moreover, he feels the constructive sympathy of workers and audience, actors and critics, and takes heart of this grace to realize that theatre is a living and growing force still. This must be the case in all community theatres where the new play is tried out; the special excellence of these groups in the central Pacific Coast is that the author knows himself to be surrounded by the active interest of more than a dozen coordinated groups, organized for the furthering of his profession, and quite as anxious as he himself is, to see his current work established.

In late years New York, specifically through its journals of wide-spread influence, has evinced an oddly unfriendly attitude toward competitions in drama, and this in spite of the fact that the most sincere and original dramatic talent of recent years -- Arthur Miller -- found his first support through competitions and awards. The metropolis, admittedly struggling against immense difficulties in the attempt to continue serving as the center of drama in the United States, shows itself singularly blind to a healthy development in national art. By gentle and slow degrees, the regional theatres are establishing themselves as having the taste and the mechanical and financial ability to serve as chief support of the rising dramatist. The great city may give reputation and sudden income, but the sympathetic search for talent and the continuous long-term royalties come from the community, the "regional" -- no, the national -- theatres.

IN
The Palo Alto Community Theatre

the THIRD and FINEST
Peninsula Community Theatre
FESTIVAL




A MONTH OF PLAYS PRODUCED
BY THE PENINSULA'S OUTSTANDING
LITTLE THEATRES


JULY
5 · 6 · 7


Palo Alto Community Players
PRESENT ANATOLE FRANCE'S FARCE
"The Man Who Married a Dumb Wife"

JULY
13 · 14


The Interplayers of San Francisco
PRESENT CHRISTOPHER FRY'S COMEDY
"A Phoenix Too Frequent"

JULY
20 · 21


Hillbarn Summer Theatre
PRESENTS SOPHOCLES' CLASSIC TRAGEDY
"Oedipus Rex"

JULY
27 · 28


El Camino Players
PRESENT ROBERT COLSON'S NEW COMEDY
"Comfort Me With Apples"
The 1951 DRAMATISTS' ALLIANCE HONORS PLAY

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These following articles should be read only in conjunction with the preceding one; they are, as it were, foot-notes in adverse and constructive comment on the subject of pages 1-9. They come from the two theatre cities New York and San Francisco, and represent fairly well the attitude of each in approach and expression. The first is the result of request from Mr Lewis Funk of the New York Times for information on competitions in drama, probably sent to all sponsors of activities of the sort; to it Dramatists' Alliance responded with a full history of award plays, productions, etc. Foot-notes at cogent points will show how that information, given in completeness and authentic detail, was employed. The second was written from observation without bias, & without special information.

"ARE PLAY CONTESTS WORTH WHILE?" -----Drama Section, NEW YORK TIMES
By Murray Schumach, at request of Lewis Funk Sunday - January 23, 1949

This is the time when pigmy laurel begins sprouting among the scripts of fledgling playwrights and when play-contest jackpots sprinkle checks across Broadway's bush leagues. Harvest time for the playwright contests is at hand and scribes who tossed a few acts together for a college drama society some years back are once more waylaying the mailman for the announcement and cash they hope to parlay into Pulitzer Prizes. First sprigs of this year's contest crop popped up when Edward F. Kook's Arts of the Theatre Foundation unveiled its winners. And just to prove there is more to these contests than balos of double-spaced dialogue, LEAF AND BOUGH, the Mamoulian-directed play that opened on Broadway on Friday, first attracted attention when its author Joseph Hayes used it to win a drama grab-all which was more than a thousand miles from Times Square.

But just as surely as disappointed contestants will denounce their judges, there will be equally strident voices to question the validity of such contests.** They will ask if contests ever developed a major playwright, and if so, would not that playwright have come along anyhow? They will cite contest regulations to prove that the whole business is about as close as a publicity buildup can get to a racket without arousing the District Attorney's office. More important, however, are those people in the theatre who, while aware of the shortcomings of most playwrighting contests, feel it is their job to suggest improvements and make the best of what is available. It is for that reason that such persons as Robert Sherwood, Elia Kazan, and Oscar Hammerstein 2d offer themselves as judges occasionally.

Apart from the contention that contests are a poor substitute for a Federal Theatre, what are the pros and cons of the contest dispute? First, it is argued that

** One of these, a few years before the publication of Mr Schumach's very witty article, was the Saturday Review of Literature. One Robert Hilliard wrote to Dramatists' Alliance for information concerning the competitions and their results, & complete information was sent to him. He responded with the surprised comment that he was so much impressed by the data as to shift the whole tenor of the article the SRL had asked him to write against contests. His report never appeared.

these contests accomplish nothing because the participants are either unpromising youngsters or hopeless adults. Contest judges admit freely that the quality of the vast proportion of scripts is dismal.

SOME WINNERS And yet, while it is true that most of our modern major playwrights never won a contest, it is also true that Arthur Miller practically put himself through college by winning two Avery Hopwood awards of \$500 each, & a Bureau of New Plays award of \$1250. The last prize he took in 1937. A co-winner was Tennessee Williams. In addition, the contest supporters argue that other skilled, if less celebrated playwrights were greatly encouraged by winning playwriting contests, though none of the winning plays ever got to Broadway.

Of the eleven winners of the Charles H. Sergel Prize since 1935, five have had a play on Broadway. One of the winners, Robert Ardrey, has seen five of his plays in the big time. This is by far the best record in the field, since Stanford University's Dramatists' Alliance and its fellowships in creative writing have yet to produce a Broadway playwright. *** The Johns Hopkins Playshop's Warburg awards have groomed only one such writer; the Dock Street Theatre's Dubose Heyward Award has yielded no successful playwright, and the same holds true of Seattle's junior programs. Ten National Theatre Conference Fellowship winners out of twenty-seven have had plays on Broadway.

The second major objection to contests is that not only are the scripts received of a very inferior quality, but that even the few promising writers, when their works are produced, receive such inept treatment that they learn nothing. Thus, it is argued, even a talented writer would be better off knocking himself out on the customary agent-option grind than in seeking stature and experience in the contest circuit. To overcome this shortcoming, Mr Kook has made arrangements with a few prominent directors to permit winners from his competition to sit in on rehearsals of Broadway productions. In this fashion, he says, a promising youngster may learn something about the physical limitations of the theatre and the technique of movement on the stage, and will thereby acquire a practical understanding of theatrical craftsmanship. #

DANGERS INVOLVED The third important criticism of contests is that there are too many strings included among the governing rules. The author is obliged not only to pay an entry and reading fee in many cases, but in the vast majority of such contests also concedes to the organization running the competition an interest in his play should it be produced professionally. In one contest this amounts to 25 percent of any stage, screen, or radio rights the play may attract. Another contest assigns to itself complete possession of the script for two years.

***This wild statement is the opposite of truth on two counts, and shows how little use Mr Schumach made of the information sent to him. (1) Dramatists' Alliance is wholly extra-curricular and has always been so; it offers its own awards & production, nothing else. The writing centre of the university's English department is sponsored by Dr Edward Jones, who has offered through it fellowships in creative writing-- strictly within the university, and subject to its laws and jurisdiction. No information whatever on fellowships was supplied to Mr Schumach by Dramatists' Alliance. (2) For Dramatists' Alliance playwrights who have merited Mr Schumach's esteem by touching Broadway, see page seven, supra. He was informed about them.

If the neophyte gains information from eyeing haphazard rehearsals of someone else's play, why can he not learn more from seeing defects of his own repaired?

This is apart from the fairly general provision imposed by contest boards, which permits their governing boards to rewrite or edit anything in the script for their own royalty-free production, if they desire.

Most prize awards are too small to mean anything in the way of self-support. Apart from prominent, but isolated fellowships of the National Theatre Conference, Rockefeller Foundation and Guggenheim variety, and the comparatively grandiose National Five Arts Award, a newcomer, most prizes are well below four digits. Consequently, the trend has been to increase considerably the amount of the prize, and if necessary, concentrate on one winner instead of spreading the money around a group of other contestants. This, it is felt, should be done despite the certainty that it will encourage the growth of another evil, the professional contest playwright. According to Barrett H. Clark, who has judged many contests, the same plays turn up repeatedly in contests with little or no revision. The Public Library's theatre collection shows that at least one play was among the top winners in two contests less than two years apart. ##

Another possibility is that those writers who were not quite good enough for Broadway may concentrate on contests and by superior craftsmanship nose out less experienced but more talented youngsters. To combat matured mediocrity, the Dock Street Theatre, for instance, announces that its contest "is not a competition for the most professionally finished manuscript so much as it is an award to the most promising playwright." Other contests will not accept entries from older men.

Finally, the better-known contests stipulate that adaptations and translations are not eligible, and there is an inclination to bar revisions of plays previously judged.

"TWO OPINIONS CLASH OVER LITTLE THEATRES"-----This World, San Francisco Chronicle
By Luther Nichols Sunday, August 28, 1949

Mr John Gassner, noted authority on matters pertaining to the drama, has come up with a booklet entitled "Human Relationships in the Theatre," which thoroughly deserves the scrutiny of anyone interested in the stage and its present status as a force for good or bad in our society. It costs only 25 cents, and is worth many times that amount in sound advice to playgoers, dramatists, and producers. It also, we regret to say, contains a few statements that ring like leaden telephone slugs. He starts out briskly by outlining the theatre's past historical importance as a propaganda medium, and by noting that the legitimate stage today is the front line for all the theatrical arts (movies, radio, television, etc.) in the war against prejudice....So far, so good. But at this point in the pamphlet Mr Gass-

It is difficult to understand why Mr Schumacher sees villainy in a playwright's winning several awards in succession. If the case were that the writer won an award, published his play, earned royalties by it, and then offered it for another award, one would agree with the critic unhesitatingly; but the actual case is, the playwright can get no other attention for his play, and he hopes to force it by a list of acceptances on the part of knowledgeable people (more devoted to theatre in its best sense than most Broadway producers). For the plight of Malvin Wald in this regard see page seven supra.

ner suddenly develops that strange disease peculiar to a good many theatre people, myopia manhattanitis.

Broadway, he says, "serves as a shining example" of this sort of liberalism in the theatre. Its virtues are quite clear to him. But alas, the country to the west of Seventh Avenue appears to be nothing but an arid wasteland as he squints out over it in a chapter called The Void in the Amateur Theatre. "On the whole," he writes (excepting the Cleveland Playhouse, Pasadena Playhouse, Margo Jones's Dallas Little Theatre, and Jasper Deeter's Hedgerow Theatre in Pennsylvania) "the non-professional stage is timid, unimaginative, and frequently devoid of vitality."

On the next page, Mr Gassner drags in Mr Norris Houghton, another eminent authority, to help him lambaste the little theatres of the country some more. In quick succession, they rattle off a chain of accusations: 90 percent of the little theatres reproduce the lighter or more uncontroversial successes of the New York stage; the little theatres are afraid of troublesome issues; they have no regional pride, no indigenous drama; they are afraid to experiment with new plays and new methods; they do not properly encourage new playwrights; they close their eyes to real life, to labor problems, to social injustices, and cast their lot "on the side of escapism, of drama as entertainment."

Of course Mr Gassner doesn't mean that this applies without exception to all little theatres. But he made enough categorical statements to get this department's dander up. Retreating into our filed lists of little theatre programs in the Bay area for 1949, we emerged with some facts that may put a few holes in Mr Gassner's blanket assumptions about the non-professional theatre, at least in this area. For instance, of 76 plays given here since the first of the year, 34 of them, or 45 percent, qualify as having one or more of the merits which Mr Gassner and Mr Houghton declare to be lacking in most amateur theatre productions: that is, social themes, controversial content, originality, etc.

To mention a few, and their producers: ANNE OF THE THOUSAND DAYS, and an original farce SIGHT UNSEEN (Hillbarn)*; EGMONT (California); BURY THE DEAD and STEVEDORE (Labor School); UNDER WAY and NO EXIT (Interplayers); DARK OF THE MOON, THE DRUID CIRCLE, and an original drama THE GREAT CAMPAIGN (S.F. Municipal Theatre); DEEP ARE THE ROOTS and PROMETHEUS (Peninsula Players); ROSMERSHOLM (Berkeley Players Guild); THE TROJAN WAR WILL NOT TAKE PLACE (New Group); RIGHT YOU ARE IF YOU THINK YOU ARE (San José State); YOU TOUCHED ME! (Theatre Arts Colony, Menlo Players); THE HAIRY APE, and a new play NOW I LAY ME DOWN TO SLEEP (Stanford University). **

Many of these productions were shot through with experiments, major and minor, in staging. Few duplicate anything being done on Broadway. And none of the plays is a pushover for any dramatic group, amateur or otherwise. Moreover, a quick glance

* SIGHT UNSEEN was presented at Dramatists' Assembly, and as a result of visiting directors' view of it, was presented in rapid succession also by Ross Players, Alameda Players, S.F. Municipal Theatre.

** This feeble work went on to Broadway and stayed there for weeks, largely through the influence of the actors trying it out at Stanford (Jessica Tandy, Hugh Cronin, Tamiroff) and the charm of Frederic March, star in N.Y. In the following theatre season Mr Nichols could have mentioned DOROTHY, an original play presented at Assembly by Hillbarn, which treated in fine dramatic terms the Japanese problem in California; this excellent piece is still hanging fire in New York, where producers fear to present it during the Korean disturbance.

at any issue of Variety will show a consistent proportion of almost exactly 2 to 1 between the number of comedies, revues, and musicals playing in New York, and the number of serious dramas there -- a ratio of froth to substance that is hardly superior to San Francisco's, and one that probably always will prevail in the English-speaking theatre, regardless of Mr Gassner's desire for a heavier emphasis on vital topics.

As for encouraging new playwrights, we can think of no more disheartening place than New York, with its tremendous production costs and emphasis on tested material. The Dramatists' Alliance Awards, the Municipal Theatre's Play Contest, and lesser inducements for the aspiring playwright, are the Bay Area's answer to Mr Gassner's appeal for a luring-out of creative talents.

But we don't mean to minimize the other important things the author has to say in his pamphlet. What Mr Gassner has to say about the state of our theatre at any time is likely to be important. Only we sometimes wish he would look beyond the New York sky-line before he says it.

In the seasons following the writing of this article, the various theatres increased their production of period or classic or new plays. Alameda presented a new KITTIE DOON and a melodrama played correctly; Berkeley graduates produced THE WAY OF THE WORLD, and the University itself --- California at Berkeley-- offered THE DOUBLE DEALER, LAZARUS LAUGHED, and PLAYBOY OF THE WESTERN WORLD (also presented at Stanford in this time); San Carlos players gave the far from simple English plays DANGEROUS CORNER, PRES-ENT LAUGHTER, and sought an original drama; Bush Street, in San Francisco, having begun its career with the two English plays above, went on with THE TAMING OF THE SHREW, NO EXIT and THE RESPECTFUL PROSTITUTE, TRIO, THE ADDING MACHINE, a high-pitched thriller DUET FOR TWO HANDS; as the opening of a new season, this theatre presents a new play by Giusti, TICKET TO NOWHERE. The newly established El Camino Players of Redwood presented CHILDREN OF DARKNESS, THE IMPORTANCE OF BEING ERNEST, and the tehusously lovely THE ENCHANTED of Giraudoux (given also by Peninsula of San Mateo in the same season), as well as the new drama upon displaced intellectuals, FURNACE OF THE WORLD (see Bulletin for 1950--this was a performance for Dramatists' Assembly). Peninsula Players and Hillborn produced TROJAN WOMEN as well as the OEDIPUS REX, Mackaye's seldom-produced THE SCARECROW, BARCHESTER TOWERS; its new season will be marked by Hebbel's HEROD & MIRIAMNE. Interplayer company of San Francisco continues its repertory system, which includes plays by Lorca, Synge, Eliot, Fry. Palo Alto Players have offered THE MAN WHO MARRIED A TUMB WIFE and SING OUT, SWEET LAND, and this year will do THE PATIOTS and BRIGADOON; Stanford University opens with THE MERCHANT OF VENICE, proceeds to THE HOUSE OF BERNARDA ALBA and DESIRE UNDER THE ELMS, and concludes with LOVE OF THREE ORANGES and a new European play yet to be set.

It is a common knowledge that the American people are not properly educated in the principles of health and hygiene. The average citizen is not aware of the importance of a balanced diet, of the need for exercise, and of the value of a good night's sleep. The result is that the nation is suffering from a general state of ill-health, and the medical profession is being called upon to treat a large number of cases of disease which could have been prevented by proper education.

The purpose of this paper is to discuss the importance of health education for the American people. It will first consider the general principles of health and hygiene, and then discuss the specific measures which should be taken to improve the health of the nation. It will also discuss the role of the medical profession in health education, and the importance of cooperation between the medical profession and the public in the effort to improve the health of the nation.

The first principle of health and hygiene is the importance of a balanced diet. The average citizen is not aware of the importance of a balanced diet, and as a result is suffering from a general state of ill-health. The medical profession is being called upon to treat a large number of cases of disease which could have been prevented by proper education. The purpose of this paper is to discuss the importance of health education for the American people. It will first consider the general principles of health and hygiene, and then discuss the specific measures which should be taken to improve the health of the nation. It will also discuss the role of the medical profession in health education, and the importance of cooperation between the medical profession and the public in the effort to improve the health of the nation.

The papers which follow are written by undergraduate and graduate students in an advanced class in criticism, at Stanford University; the course includes both drama majors and majors in literature of less restricted type. It is to be remarked that the writers do not take an aggressively "modern" or "liberal" point of view, the basis of comment remaining the recollection of universal standard.

I. STRUCTURE & REALISM in DRAMA - - - - - by Joseph Maltby

If the primary purpose of any seriously meant play is to express vividly and convincingly an idea or central theme, the successful dramatist must meticulously select those elements of plot and character depiction that will enable him to attain his goal. When his play is finished, everything in it should contribute at least indirectly to the expression of that central theme. The play emerges, then, as an expression of the meaning behind the scenes it contains. For this reason, the scope of realism in the drama is manifestly limited. If the playwright were to recreate a scene just as he had observed it in actual life, simply for the purpose of recreating "reality", as it were, there would be no underlying, concrete idea for the audience to grasp. The scene would probably be from such a vast context and so much material would seem inconsistent, irrelevant, repetitious, and probably incoherent, that the audience would be bored to sleep after ten minutes. If the playwright wants to suggest reality in a scene, he must "meticulously select those elements of plot and character depiction that will enable him to attain this goal." An expression of realism, to be convincing, must be understood and felt, not merely seen. In other words, though consistency may not be real, reality in drama must be consistent. It must point in one direction -- to the expression of the idea behind the play.

Another dangerpoint in the employment of realism to effect actuality in a play lies in the tendency of realistic devices to call too much attention to themselves, thereby interrupting the main thread of the drama itself. Even such a simple maneuver as lighting a cigarette must be done as inconspicuously as possible, so that it does not interfere with the main action. Now it is true that a dramatist of necessity deals with the familiar; he must, in order to make his message clear to the audience. But the familiar which is necessary is an abstract familiar; it is understanding emotion and attitude, rather than seeing "natural" acts, such as the above, that effect the experience of realism that the dramatist intends. Realistic devices for their own sake are not enough; they must have significance within the structure of the play, and be subordinated to that structure.

Another important consideration in the employment of realism in drama is that of the taste of the audience. By "taste", I mean that quality of appreciation that falls within the scope of the cultural standards of the society. For instance, the use of women actors in Chinese drama is, or was, not considered in good taste. By the same token, gross obscenity would, or should, be outlawed in our own drama. If an audience is assaulted with things unsuited to its sense of propriety, it becomes embarrassed, and is likely to respond in a manner completely unintended by the dramatist. A "distasteful" topic, state of being, act, or use

of words, by the very fact that it is considered subnormal, assumes far greater importance than the reason behind it. Hence, the employment of such "distasteful" subjects on the stage can only lead to sensational drama, and gives no assistance to true realism.

II. LIMITATIONS of REALITY in DRAMA - - - - - by George Houle

Reality in drama may be compared to soil in agriculture. It must be cultivated, then enriched, something must be planted in it, and it must continue to foster growth and produce the end result. Reality or "realism" may be done without, but a fertile synthetic solution must be provided if anything is to result. Unaltered reality produces haphazard fruit, and it is drama's concern to bring forth some edible potion for its audience.

The most slavish attempt to imitate reality on the stage is forced by the nature of drama to make some departures from it. The first enforced departure from reality takes place because certain events are selected to be presented while others are not. This is axiomatic, otherwise the audience could do as well on a street corner as in the theatre. Another departure is made necessary by the fact that certain human actions are not feasible or acceptable on the stage. Some violent actions--running races, jumping hurdles -- are better not acted out; and various moral codes prohibit other actions from being represented fully, as, for instance, those associated with the continuance of the human race. Even in a drama which strives to imitate reality exactly, these constitute points beyond which it is not possible or better not to go.

Conventions of acting and costuming are further points of departure from reality. Because of the need to convey a great deal to the audience in a limited time, a kind of shorthand communication must be used. These conventions are more or less standard and are symbols of more complex happenings. They may be a simple train of pantomime or a mixture of action and dialogue of extended length, but they are for the purpose of drawing on a response that reads certain meanings into a situation, which it might take much more time to put over in another way. For instance, a man and a woman embrace, express farewell by gestures, and after the man leaves, the woman brings a handkerchief to her eyes. This is obvious, and a great deal is made apparent to the audience: close relationship, separation, and the woman's grief over separation. The nuances will change the meanings and smooth the obviousness, but it is a genuine shortcut. Actions like this are also "real" in the sense that we recognize the action (and its meaning) as something normal to humans. On the stage real actions are used as crystallized symbols of emotions, ideas, and other actions.

Costumes which are an exaggeration or crystallization of reality can also be used to imply or express situations. Historical costumes are not real, and yet they create some impression of reality. A man in a clown suit at a full-dress dinner commands a response from every audience member who knows the embarrassment of mistaking a full-dress dinner for a costume party.

On the opposite extreme from the realistic drama is the aim to be completely unrealistic. An audience can be brought to accept the most unrealistic events and doings provided some logical, consistent departure from reality is made. However, the same conventions of acting used in "realistic" drama can be used in "unrealistic" because they relate to human elements which are basic to both types of drama.

It is a pleasure to me to see this issue of the Journal, and to see the progress of the Association in the past year. The Association has been very successful in its efforts to improve the medical profession, and to bring about a better understanding of the needs of the public. The Association has been very successful in its efforts to improve the medical profession, and to bring about a better understanding of the needs of the public.

THE JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION

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The most fanciful sets and costumes may be exaggerations or interpretations of reality and in this way show a point of reference to the audience. Drama, however expressed, is concerned with human existence. As fanciful sets are interpretations of real houses, trees, etc., "unrealistic" drama is usually an interpretation of reality. It may be an attempt to condense and select elements of reality so as to be "more real than reality". Certain dramatists (e. g., Maeterlinck) use symbols to express shades of meaning with which realists are not concerned.

Reality is the human's concept of his world, and drama both uses and expresses this concept.

III. REALITY: for STAGE and for SCREEN - - - - - by Barbara Kaseberg

The question of reality and its use is one of relativity. Naturally the amount of reality in a play depends upon the type of play. If it is a fairy tale, unreal in itself, the imagination is far more useful than a factual reproduction of actuality; on the other hand a play like LIFE WITH FATHER requires a good imitation of family life to make it convincing. Granting this fluctuation, consider to what degree reality may be carried.

First we eliminate the ultimate. If reality were to be carried to its logical perfection, we should have before us on the stage actual human life transpiring. This would not be drama, obviously, for it would have no artistic planning or interpretation. Having ruled out complete reality, take the opposite extreme, total unreality. This is equally impossible, for unless a play has something of human life or understanding in it, we have no way of recognizing what is taking place. There must be some familiar point of reality on which we may stand to view and evaluate the surrounding unreality. Somewhere in between these two boundaries lies the successful degree of reality. I should say that reality, be it of story, acting, set, costume, or what you will, should begin at the point where it is needed to explain to and convince the audience that it is seeing understandable life, and should end at the point where the validity of the play and attention of the audience begin to be sacrificed merely to maintain that reality. Reality is not an end in itself; it is a means to an end, that of complete understanding and appreciation of the play.

Now let us be more specific. Where can we use reality, and where should we leave it alone? In respect to both stage and screen, the play itself must be within the comprehension of human experience, and beyond that there is little limitation on reality for either medium. Possibly the movie cannot be quite so fantastic as the stage play (except in the pseudo-scientific, life-on-the-moon type of pictures). At least no movie that I know has ever been so successful as the best stage fantasies; that, however, may be the fault of the creators, and not the medium. As for actors on stage and screen, the former can stray farther from real-life behavior, because, knowing they are actual people, the audience will forgive them an unreal style in order to see what reason is behind it. The motion picture actor cannot afford to get too far from the normal because his audience sees only a reproduction of him, not the real actor, and he does not add more unreality to this situation. No actor, on stage or screen, can rightly behave as actual people do. He must seem to behave that way, but do so by artistic selection of detail and traits. A college production of THE SHOW-OFF proved this nicely; all the actors were carefully duplicating family life, and I have never seen a more unpleasant lot of people. The actors' job was to make the audience understand that these characters were dis-

agreeable, and to think they were being disagreeable, but to do so by summary and emphasis and suggestion rather than a move-by-move imitation which leaves the audience uncomfortable in the presence of actual unpleasantness.

The staging of a play and a movie differ considerably in the degrees of reality each requires. The motion picture must stay close to clearly recognizable places and objects, for the most part, to overcome the inherent unreality of the screen. If it does not, the resulting double dose of unreality is too much to ask an audience to try to grasp. The stage setting may divorce itself much more from recognizable, lifelike scenes, and the audience will still accept and understand because the actors inhabiting those sets are real and can use them as if they were true to life. The one technical place where the stage must be much more careful than the screen to achieve almost perfect reality is in sound effects. They must seem natural or they distract an audience's attention as nothing else can. It is probably because of the contrast of real sound from actors' mouths, and artificial sounds from backstage to imitate various things which causes the distraction. A movie does not have this worry, its sound being all "banned".

If the play or movie is a period piece, we need a reasonably life-like imitation of the scenery and costumes of that era in order to make the play understandable. Even Shakespeare must be done on his own stage before all the meaning is clear and all of the charm and skill brought out. Or if we were to see *THE IMPORTANCE OF BEING ERNEST*, still a funny and in some respects valuable comment on society, done in modern dress and setting, we would wonder why on earth these people were behaving so peculiarly. The costumes and scenery were part of the period in which Wilde wrote; naturally they were a part of his play, and we need them, not for authenticity, but for full comprehension.

In all these cases we see that the statement about the purpose of reality stands up. It is not an end in itself; it is a means to the end that an audience fully grasps the meaning and value of the play, and should be used to achieve this effect and no more.

IV. ACTUALITY & CONVENTION in STAGE LIGHTING - - - - - by Charles R. Lown, Jr.

From the moment the curtain opens at the beginning of a play until it closes at the end, it is stage lighting that allows the audience to see the stage and its actors. In a realistic play, the lighting artist will attempt to create on stage the illusion of reality. To secure this illusion, he will use techniques that are a close approximation of actuality plus certain conventions that exist with full acceptance by the audience.

People, when viewing a realistic play, expect the actor to be lighted in such a way that he will appear on stage as people do in daily life. That is, highlights and shadows must mold the actor's face as they mold those of people who appear on the streets or in their homes. An audience would be distracted (in a realistic play) if an actor's features were distorted by unmotivated light coming from below. As a simple example, the audience would object if the opening act of *HAY FEVER*, with a daytime setting, were to be lighted by footlights alone. The facial distortions resulting would be completely out of character with the play. The audience also expects (in terms of light) to see objects appear as they do in nature. If there is a tree on the stage, that tree must have a shadow. If the day is supposed to be sunny, the audience expects to see sunlight coming through a window. They are not

concerned with how these effects are achieved; they insist merely that the end result be a close approximation to actuality. On the other hand, this same audience is willing to accept amber light as denoting sunlight, despite the fact that, in actuality, sunlight is essentially white light. This use of color in light is one of several conventions readily accepted by audiences.

An example of stage lighting that illustrates both these aspects (close approximation to actuality, and convention) is the very effective third act of the Ferrer production of CYRANO DE BERGERAC. The scene opens on Roxane's moonlit garden. Roxane's house with its balcony is stage right. Near by is a large tree. A high wall is stage left, and in the background, behind a low wall, is a vista of field & sky. The stage is partly in shadow, with the area near the left wall in deepest shadow. Moonlight brightens the area in front of Roxane's house, and casts the shadow of the tree across it. This combination of highlight and shadow creates a feeling of intimacy, heightened by the warm glow coming from the window of Roxane's room. From the lighting standpoint, this scene was superior in execution: the carefully focused areas of highlight and shadow would not appear out of place in a California patio on a moonlit night.

Since actors are the basic means of interpreting the play, above all else, it is essential that their appearance be within the framework of reality established by the play. In this moonlight scene, the light must strike and reveal the actor's features as it would in actual moonlight. When Cyrano is in deepest shadow, his features are lost. When he moves into an area of moonlight, his face appears with some features revealed, others obscured. As he walks about, the facial shadows shift with his movements. This play of light and shadow represents actuality, as far as the audience is concerned.

Within the same scene, however, two obvious conventions are used. The first one is that of blue light suggesting moonlight. Actual moonlight is not blue; physical science tells us it is a white light with a slight yellow cast. A brilliant moonlight night will illustrate this fact. Generally speaking, though, moonlight gives off a low level of light, in which color perception is weakened, and into which shadow merges easily. As a result, it is easy to confuse the color of the light with blue. Thus the convention has come into acceptance. The second convention depended upon in this scene is that of using light to secure emphasis. Late in the act, when Cyrano is attempting to hold De Guiche's interest so that Roxane's wedding may proceed undisturbed, the two men move slowly down from Roxane's door to the bench near center. The bench, unused up to this moment, has been in almost total darkness. Now, in preparation for its use, light is slowly being brought up on it. This increasing intensity, though unobtrusive, aids in focusing attention on the bench area. A manipulation of light such as this cannot be explained in any terms of actuality; in a natural setting, the area would have remained dark throughout the scene. An audience must not be aware of the brightening light in that area as it is happening, for that would be distracting. Subconsciously, however, they are aware that the area is now clearer than before. They may even be vaguely aware that such a fact does not conform to natural phenomena, but they are willing to accept this convention because it helps to direct their attention to the focal area of the scene being played.

In addition to the conventions of color and emphasis, each of which has many variations, I should like to discuss one other general category, selective visibility. This convention has two principal aspects -- the audience's willingness to disregard unmotivated light, generally cast, in order that they may see the action, and their willingness to restrict their view to a selected lighted area. An example of the

first aspect is found at the close of Scene 2, Act I, of BEYOND THE HORIZON. Robert is seated in a chair, while Andy stands near the buffet. Andy blows out the light and the two brothers grope their way out of the room as Andy finishes his final speech. In terms of actuality, the stage should be completely dark after Andy blows out the light. An audience, however, would not accept this realism, as their primary interest is in seeing the two brothers as they leave. The onlookers are willing, therefore, to accept the convention of unmotivated light so that their desire may be satisfied.

An example of the second aspect of selective visibility may be found in any production that is done with multiple settings. In YELLOWJACK, if the hospital area down stage left is lighted, the audience is willing to ignore other portions of the set representing different areas of Cuba, despite the fact that those areas are always there in view (through reflected light), should the audience choose to look at them. The same holds true in the DARKNESS AT NOON set. All three cells are on stage at all times, yet the audience accepts the convention that unlighted areas are, in a sense, no longer on stage.

Stage lighting today of a realistic play is an intricate mingling of techniques that adhere closely to the principles of "natural" lighting and of conventions accepted by the audience for their own convenience. The play itself will determine the proportion of each, but always in terms of what the audience will accept.

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 REALISM in the SIXTIES. a statement by John Rankin Towse
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The Haymarket Theatre was the recognized home of polite comedy in London for more than a generation, under the management of John Baldwin Buckstone. Its reputation was well maintained throughout the sixties. ... There the connoisseur could depend upon seeing an old comedy ... played in the appropriate manner, with the formal polished style to match the artificial speech, with robust but unforced humor and smooth unhesitating action. He could be certain also of hearing good dialogue crisply delivered with due attention to rhythm and emphasis. The ridiculous notion that plays of a bygone period should be recast and presented in modern fashion, to conform to modern habits and ideas had not then been broached. It originated probably with commercial managers who, being at their wits' end for new plays, dreamed of profits to be made by a resort to the famous older pieces, but realized the impossibility of collecting at short notice a company of players capable of presenting them properly. ... When once the idea was suggested that ... the plays might be renovated to fit the actors, it was not long before it was put into execution. ... But at the Haymarket the old comedies were given as they were written, and in accordance with the old scene plans and directions. There were no elaborate and costly interiors, no enclosed box scenes; flats and wings were shifted before the eyes of the spectators, and the players made their exits and entrances through the first, second, or third groove. The realism, of course, was less than in these more fanciful and luxurious scenic days, but the vexatious stage waits of the present were avoided, while the illusion of actuality was, for all practical purposes, as well maintained as it is now. All stage scenery, from the crudest daub to ... the impressionistic fantasies of Gordon Craig, is necessarily and manifestly a bit of make-believe, and at its best can only contribute to the illusion created by the actors, the main dependence of the theatre.

Under the regulations of DRAMATISTS' ALLIANCE, contributors may, for a special small fee, receive two critiques for any one contribution they choose to indicate for this service--the number of their requests being unlimited. Critics are persons trained in stage work or in study of drama and criticism, or journalistic reviewers. The reviews are constructive when subject matter allows of encouragement; they are in no sense a guide to placement or publication. Names of works, authors, critics, are avoided in this record for obvious reasons. Hitherto, the recorded critiques have been single criticisms of varied plays; this year, the two criticisms for a given play are presented together, so as to show the complete reports. Critics never see comment by other critique-writers; strong variations of opinion occur often, and on the other hand, if errors in the writing are striking, comparable remarks are likely to result. The aim of the Alliance is only to supply informed, honest, and pointed comments.

I. (A) Critique by an editorial writer - - - - - on a PROBLEM PLAY

THEME: The fact that callow young people are sometimes persuaded, to their undoing, to accept the definition of success preached by disillusioned elders, is a theme which lends itself to a more thorough analysis of motive than is here presented. The theme is restated so constantly that there is little room for the building of an absorbing plot.

ACTION: What is of chief interest in getting the play started (and the author does not give enough emphasis to it) is the reason why old Ezra should succeed so thoroughly in convincing Jim Stanton, and his own daughter, that a normal and reasonable marriage would constitute disaster for them. Ezra monotonously mourns lost opportunities, and has done so for 30 years; it must have occurred to Emma, a rational daughter, that this old refrain is but the alibi of a discontented, and certainly not strong or vital man. Consequently one is inclined to regard her as something of a fool to heed her father so seriously as to dismiss Jim on the wedding day, even though her alleged motive is selfless sacrifice. As to Stanton -- did he really not care for Emma, or was he so spineless as to be moved by any argument that hit at his vanity or his pride? This is a matter of interest, for as the play progresses, Jim does become a successful man, although from what one sees of him after he has attained prominence, he is emotionally an undergraduate still. In short, the chief defect of the plot is simply superficial delineation of character: it makes the plot thin and uninteresting, bypasses any real struggle of decision, sketches acquiescence in a manner both bland and unimaginative. Moreover, what the characters say is repetitious, so that the movement of the story is constantly rendered sluggish; at the same time, great leaps in time are taken in order to show the contrast between John Lane, the failure whom Emma married and in whom she found a means to be herself, and the hollow Man of Success, Jim Stanton. This marriage is unfortunately something that seems almost coincidental-- an artificial device for bringing home to Jim an appreciation of adult spiritual values.

CHARACTER: There are times, in the presence of a strong plot, or one which is intriguing enough to hold audience attention, when superficial attention to character, or diversity of characters, will suffice. However, this play is one in which careful development of motive is necessary, because comparable facets of character are displayed by all of the leading personages-- the principal one being a decided concentration on getting ahead materially. Much is left unexplained about Jim Stanton: apparently he was captivated by the idea of getting ahead, but one is never sure why. He is given the success he sought, a circumstance somewhat contradictory to his character as depicted, since Jim does not strike one as the type to succeed. A young man in the grip of overweening ambition and self-confidence might leave his bride cruelly on the wedding day, but it was Emma, sensing his discontent, who dismissed him and gave him the chance to further his training in law---all without his ever understanding the nature of her decision. Stanton actually causes very little to happen to himself or anyone else in the play -- an odd position for the leading character of it.

More time is devoted to the parents Ezra and Sarah than is justified by the story, but oddly enough they stand forth as individuals; one can understand their likeness, their bickering, the essentially cheerful way in which they ignore one another's exaggerated statements. Emma is alleged to be a woman of singular perception, but she is either unreasonably quixotic, or a very wise young woman in sending Stanton away. The tendency to sentimentalize Emma is probably the greatest obstacle to a solid clue to her character; if she really did develop from an adoring young girl into a matron and mother of sense, it would be refreshing to know a little more clearly how it happened. While the final scene of the play has some pathetic appeal in the reference to Emma's blind son, it is still a confusing passage. Her reference to Stanton's being childless is not in character, and it is not quite clear why Stanton's idea that a son would carry on his great work and even enhance his own position, had not occurred to him before.

EXPRESSION: The dialogue makes the characters more shallow than is intended or is justified. It consists too largely of stock phrases and outworn figures of speech. It tends to make the people of the play not individuals, but mere sketchy representations of human beings. A certain amount of this is inevitable, especially in the speech of Ezra and Sarah, but it needs correction in that of Emma, John, and Jim. Individuals do not express themselves in identical figures of speech, even though the ideas they strive to express are the same. Individual cadences of speech vary from person to person, whatever the subject under discussion, and the words of play-characters must follow this basic fact. Here again audience tolerance comes in: the audience can take much more of the monotonous declamations from Ezra and Sarah than they will those of Emma, John, and Jim, for the parents are after all in the background of the action.

-----D.A.

I. (B) Critique by an actor - - - - - on the same play as above

THEME: The value of the theme, which has dramatic possibilities, is lessened by lack of integration in the action. Too often the play becomes a moral lesson, and the characters are etched too broadly in black & white. The theme has had long dramatic use in many plays, and requires a new approach to make it palatable to a modern audience. Action should come out of character rather than from theme.

ACTION: The plot is diffused by not concentrating on Jim Stanton. The second & third scene of Act II concern John Lane, and the focus is taken away from Jim. This uncertainty hurts the play very much; makes it episodic for the most

part, and at times actually static. The transitions between scenes are not built up to carry over into the next scene, and a lack of interest results. The plot should be much tighter and more clearly centered around a protagonist, or chief character. From a standpoint of stage activity, there are too many scenes between two people only. This, from a directorial point of view, can hurt the play.

By making the plot more compact, you can dispense with the seven scenes & four sets. In the loose condition of the plot at present, the many scenes will be sure to affect audience attention. From a practical standpoint, four sets are too much to manage, and would retard chances of getting the play produced.

The play needs a tighter plot, a concentration of the leading character, a better motivation for his actions, and a freer use of characters on the stage.

CHARACTER: The characters are two-dimensional. They do not live. The idea keeps intruding in the whole work, making the characters secondary. The motivation behind these characters needs clarification. Economics and ego are at the base of Jim Stanton's character, but he is presented in such a hesitant manner in the first act that it does not seem logical that he would come to success in the third act; he is pushed by Ezra and Emma to do the things he does. Emma is simply self-sacrificing, and one wonders why; not enough of her is shown, she is not a rounded character.

By the use of so many scenes, one sees the characters each time after a development has been made; we do not see it, as we should, in process of coming about. The characters seem to move as puppets rather than as living individuals. Basing the actions of the protagonist on an economic level only, lowers his character automatically, and one does not feel for him the pity necessary to prove the theme.

PRODUCTION POINTS: Four sets are too many, both for construction, as regards expense, and as regards necessity for audience understanding. By concentration, this play can be done in one set. The waits between scenes would be painfully long because the four sets are stylistically different-- in different years, and on different economic levels. The musical effects are practicable and can be managed satisfactorily. The radio broadcast in the third act is far too long to hold audience attention well.

EXPRESSION: The dialogue is over-written, and suffers from clichés. At times it is over-sentimental and mawkish. There is not enough differentiation among the characters' dialogue to give them contrast and individuality. The recognition scene between Jim and Emma in the third act becomes so lushly emotional as to lose the genuine feeling inherent in the situation. Bill, Ezra, Sarah, if they are to speak in rural accents, should have contractions and farm slang in their lines.

-----G.L.

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II. (A) Critique by an actor-director - - - - - on a HISTORICAL PLAY

THEME: The idea of poetic justice is probably the best kind of material for the stage; it serves to reaffirm the faith of the audience in ethics. The difficulty in presenting simply the evil part of poetic justice, or "an eye for an eye," rests in the tendency of the characters to seem only vicious or bestial. It is one thing to see a human being punished for a transgression, but quite another to see a mad dog beaten.

ACTION: It is reasonable to hold that a large work of art is more beautiful than a small one, or more effective. But the important thing in either case is that the material be interesting or attractive enough to hold attention through all of the action. Generally speaking, in your play the short scenes are far too short, and the whole play much too long. I do not see the advantage in returning to the colloquies (amounting to expository scenes) between Nero and Satan between every two scenes of the play; it would be to the play's advantage to relegate Satan to a prologue and an epilogue, if he be necessary at all. Cutting these items would delete the direct messages of purpose now in the play, but the action is itself sufficient to carry all of the meaning the story has time for. Keep the narrative plot; cut the explanation of it.

Even without Satan the plot attempts to tell too much. The entire life of Nero would be better as a novel or an extended poem--or several plays, not just one. It is not simple to decide at which point in your story to begin your play. Perhaps an advantageous beginning would be the point at which Agrippina and Pallas decided to kill Claudius. Then you would be able to show Nero before he was Emperor and when he was most fond of his mother; you could show Agrippina triumphant & Nero subdued; and the remainder of the play would be concerned with the reversal of their positions. In any case, it seems that the best part of the story is the changed relationship between mother and son. To establish that they are fond of each other, but that Agrippina's chief motive for anything is greed, would take a few scenes only. The moment at which Nero turns against his mother, and she makes up her mind to kill him, is the most important scene of the play; it should occupy the center of the action. The final series of events would necessarily involve Nero's discovery of Agrippina's plot to kill him, and her final suicide, with Nero looking on in a state of mixed emotions. The whole of your play need not cover more than a few weeks at most.

This drama contains the germ of an excellent dramatic idea, but as it is, it is episodic. It needs a single, central focal point of interest. When you have decided what is to be the main issue, cut away everything else and expand that.

CHARACTER: Your characters have a vitality and strength that is thoroughly believable. But generally they are not interesting because they do not grow or develop spiritually. When Nero is young, he lacks judgment and strength of character; he does not change with age. The characteristics of Agrippina, also, are the same from beginning to end. There is nothing wrong with this kind of characterization in and of itself, except that seeing the same individual do similar things under similar circumstances over and over again throughout the play is apt to be boring to your audience. The personages would be much more pleasing if they were to alter and grow: if Agrippina, for instance, were to be a gracious, kindly woman who was driven to her cruelty by the inhumanity of Claudius and his associates, she would hold the audience's attention more securely. If Nero were presented originally as a headstrong, virile boy, and if the audience were to watch him turn into the spineless emperor he is at the ending of the present play, then he would interest an audience; they would be curious to see whether he would remain the way he is at last or whether he would change back to what he was in his

earlier days. As I indicated above, you are on dangerous ground when you present only the evil aspects of a situation; boredom is almost certain to result from the use of immutable criminals and malleable fools for characters.

EXPRESSION: The dialogue is admirable. The many short speeches make the scenes go along rapidly. There is some disadvantage in short speeches, however. They make it almost impossible to state complex thoughts in a natural manner. If you rewrite your play, trying to make it more compact, it would be well to combine many of the separate speeches of your characters. Let them explain in their utterance much of the material that you will delete from the first part of the play. Allow Nero to explain how he was treated as a boy; have Agrippina tell how she fared as an exile. These expository passages (carefully managed in vivid fashion, so as not to be static in effect) will permit the characters to give time-saving, detailed information about themselves, and they will enable you to give greater variety to the dialogue of the play.

SUGGESTIONS: Rewrite your play. Remember that plays, like every other artistic expression, require intensity, compactness, clarity. Bear in mind also that good plays center around one main incident; it may have several parts, but it will have only one main point. The Agrippina-Nero relationship has great possibilities; keep the scene where they reverse their feeling from love to hatred as the most important scene in your play, write a brief, probable beginning to it, & give it a swift conclusion that includes the final scene of the present play.

----- J.G.H.

II. (B) Critique by a playwright - - - - - on the same play as above.

THEME: This theme -- a background of violence which leads to the downfall of the main character -- has, of course, been done many times and will be done as many times more in the years to come. In the case of this play, I believe that its main failing lies in a somewhat static presentation of Nero's story. Other than a love of song and verse, we have little evidence of his value as a person, & without that value we cannot be too much interested.

ACTION: The play consists of 19 scenes, interspersed with brief interludes between Satan and Nero. Actually, these "interludes" tend to synopsise action that is to follow, and as such, tend to detract from audience interest and from simplest suspense. We know what is going to happen before we see it.

Actually, the main story is told concisely and with a considerable amount of ability, but it is more a historical account than a dramatic one. As indicated briefly above, we occasionally hear Nero protest that he will be a good Emperor, -- yet he displays little quality of greatness or superiority which could lay the basis for a solid interest and sympathy on our part as he attempts to overcome a background of intrigue and violence which surrounds him. If we could have more actual indication of his values as a person, his struggle to overcome the debasing elements of his surroundings would be much more impelling and suspenseful.

The action of a play -- essentially a serious play -- should be led and participated in, by a leading figure, the "protagonist". The play here is named for Nero; is he strong enough to draw it to its conclusion? (See CHARACTER.)

CHARACTER: Certainly, since Nero is given only a token advantage, but is so wholly blinded by his love for his Mother, she, with all her forcefulness and intrigue, becomes the dominant character -- one in whom we're really more interest-

ed than we are in Nero himself. He seems too often to be protesting his greatness and at the same time to be weakly accepting all the machinations and murders without too much protest. In the final scene, we see that he is now accepting orders from Poppaea, who is no better than Agrippina was. In other words, the strong interest and sympathy which the play needs in the main character is lacking, and we cannot help feeling that even if Nero wins in the end, things won't be any better than they would be if he had lost.

As a very strong (if not predominating) secondary character, Agrippina is so almost unbelievably cruel that it is hard to believe in her characterization. We see her motivated largely by selfishness and lust, and as we feel toward almost all the other characters in the play, we can't feel too badly when she meets her untimely end.

There should be one person at least for whom we're pulling -- a character who will give the play focus, and whose victory or defeat will move us to a strong reaction. As it is now, I'm afraid this play is peopled almost entirely with people who are worthless actually and dramatically; no matter who wins out, the situation will remain utterly hopeless and equally foul.

PRODUCTION POINTS: There's a real problem here -- 19 sets; a big cast; and several parts which would require several different actors to cover the various ages portrayed. Nero, for instance, is 8 years old in one scene, 10 in the next, 16 thereafter, etc., which it would be impossible for any one or two actors to portray. Staging would be extremely difficult and costly.

EXPRESSION: The author has a good ear for dialogue, and several parts of the play show considerable ability in motion and development through dialogue. Although the thoughts expressed in the interludes between Satan and Nero are frequently done cleverly and interestingly, I wonder if they don't tend to chop the action into too separate segments. Since, as already mentioned, they seem to reveal prematurely the action to follow, the author might wish to consider eliminating all but the first and last sequence between Satan and Nero --- and let the play tell its own story through its action and speech.

NOTES & SUGGESTIONS: It seems to me that what this play needs is a stronger characterization of the protagonist. If it were possible to portray him as a person with potential qualities of a definite order, one who fought to overcome his surroundings, his success or failure would be considerably more meaningful in a personal and dramatic way. To contract the play's many scenes in a tighter framework might produce a focus which would eventually result in strong centralization and clear development of the chief character.

-----N. B.

III. (A) Critique by an academic commentator- - on a play of the post-war race problem

THEME: This play, in which post-war Jewish refugees bound for Palestine return to German prison camps rather than promise absence of further agitation, seems more suitable to a novel than to drama. The theme could be dramatic, but the management of it is not. Much of the subject is treated from too limited a viewpoint to stand acceptably as generalized experience; but the author's essential honesty of plan and writing makes much of the play moving. The play remains, however, retold experience, not yet sublimated into artistic expression.

ACTION: Three acts carry the time passage well enough, but the action itself has gaps. It lags during the long talks between Ken and Ruth, then Levin and

Miriam, in the second act. I am sure these talks would seem static and contrived, on the stage, even though they are interesting in themselves, because there is no rise to them. This indicates the central difficulty of the action: the development of the idea of the play is not worked out finely enough in the action for us to feel its impact continually as we progress through the play. The problem of the two couples seems separate from the larger problem of betraying Haganah, although the author has tried to present the latter problem in terms of these individuals as well as of the mass on the ship. Is he perfectly sure that he can use both individuals and a large group without making the group more nearly a chorus? I think not. As it is, we are confused by the great number of characters and their movement on the stage. A movie could be made of the ship Samaria as used here, creating the desired feeling of intimacy while allowing the necessary clarity of action and character; but a play cannot, because the stage demands a sharper focus to direct the audience's attention toward what is happening. You must cut the number of characters who are to seem distinct people; these are introduced too fast, and they are too many for us to remember clearly.

There is at least one difficulty in your stage activity. While Ruth and Ken talk, the entrances and exits of Gessler and the two men would be distracting without being properly ominous, I think. Their secretive appearance before and after Ruth and Ken converse, should be enough. They help to break the static quality of the talk, but the excitement of this scene must come from within it, not from extraneous movement.

For me, a quiet end, after the moral victory of the Jewish people, would be more effective than the brutal battle -- which might easily look "stagy". With a clear picture of mental brutality in the whole scene, I think that the battle in the second act would be enough physical violence.

CHARACTER: Writing what is definitely a theme play, the author has been right to limit his characterization to general outlines. Once decided upon a sharper, clearer treatment of the group, however, he could particularize his characters to a greater extent. The play would then seem more immediate, and so, more moving.

Although the author's description of his characters is helpful to actors, it is dangerous for him to lean upon it in his play. The crucial test remains the motives and actions given to each character, and his tone of speech. The characters Ruth and Miriam seem not to come up in their action to the level of description in the stage directions. In broad motives and outcome both are all right, but in shading and intensity they do not equal "high, vivid sensibility" and "loveliness and charm". Capturing these qualities is difficult; the author might combine carefully each reaction for any slight awkwardness that lessens our sense of these characters' extraordinary value.

The Jewish people are all commendable characters in their mixture of weakness and strength. Gessler's faith to the vote on deck when he goes below for the purpose of countermending his own order for mass suicide, gives him human dignity, and makes him a moving character even though an antagonist. The English and French characters, however, are not thus made human. They are totally black, and hence undramatic. Sgt. Owen's objection at the end is some alleviation of this fixed characterization, but it serves too strongly to make tyrants of the British officers to be of any real help. There is no dramatic clash of wills in this play because the author's sympathies are much too apparent: the villain does not terrify us as he should, because he is too plainly marked and too simple. The truth of this play to what the audience likely knows of post-war Anglo-Israel relations does not justify a black-and-white picture; drama must still contain the intermixture of good and evil that makes for conflict.

The author should cut such obvious ticketing of characters as occurs in the

British officer's turning on jazz at the very end. It is a highly unlikely action at such a moment; also it makes (to me) a highly meaningless contrast between the jazz music and the Jewish intoning of a traditional song. There has been no opposition heretofore between the present and the past, and I think our sense of these people as absolutely contemporary in spirit is valuable to the play.

PRODUCTION POINTS: So far as I know, tear gas can not be approximated on stage.

EXPRESSION: Part of the difficulty about Ruth and Miriam is their speech. A general fault in all of the dialogue is its mixture of clear Americanism and foreign idiom. Except in Ken's speech, the Americanisms do not belong here in my opinion, even for American audiences; speech which is strongly European in flavor would heighten the reality of the people and their situation for us. (The strongly inflected Irish speech of Synge's plays is a case in point.) Too much atmosphere would injure the philosophical exposition in this play, of course; but some rougher surface than the dialogue has now, would make the ideas strike home powerfully. Examples of jarring Americanisms are: because of - would settle for - stick to - closing in (p. III 15) etc. Distracting clichés, too, lessen the realism of the dialogue; e.g., "watery grave" (p. III 37); "people of quality", "turn our thoughts elsewhere" (p. III 38), "head over heels in love", etc. On the other hand, many images are fresh, and characterize both the people and the thing, as in Gershon's image of the gull, (p. III 40).

-----N.L.

III. (B) Critique by a journalist - - - - - of the same play as above

THEME: Despite generally good writing and construction, this play suffers from the fault common to its type -- the message has a tendency to run away with the play. Emotionally charged subject matter is difficult to hold within the bounds of a dramatic plot, but it must be held, and subordinated, if the play as a play is to stand by itself.

ACTION: One of the difficulties here is that the play is partly a contest between the British and the Jews (an external, cops-and-robbers sort of thing) and partly an internal conflict in which the Jews must decide on resignation. In trying to cover both aspects at once, the author has not been completely successful in giving much depth to either.

Another difficulty lies in the general greyness of mood. Somehow the feeling of helplessness and hopelessness is all-prevailing from the first, so that the poignancy of decision is largely lost for lack of contrast. Perhaps it is a mistake to endow the protagonists' enemies with such omnipotence; to make the dramatic point, there must be more room for hope. Perhaps the greyness is to some extent due to the almost unrelenting seriousness of all the characters. Such bright spots as the dance when the shore is sighted are good, but they are not enough-- and standing alone in the play as it does, the bright spot of the dance seems dangerously near incongruousness.

CHARACTER: The characters are individualized, consistent, and fairly real, although they occasionally slide from personages into personified ideas-- a situation difficult to avoid in this sort of play. There are no out-and-out stereotypes, even among the minor characters. The British are painted very black, but they are still treated as human beings, and even the Frenchman, though very broadly drawn, comes through to some extent. The backgrounds, and hence the motivations, of the characters are well sketched in. There is a static quality about the

internal conflicts, however; from the start one feels that they are all going back to Germany, or to some such fate, and they seem to be spending the entire time of the play in merely hoping that they won't have to make that decision after all.

EXPRESSION: The dialogue seems well done -- life-like, yet economical, so that the personages get a lot said. It is the drag on action which these long speeches--or sequences of many, many speeches concerning one idea--create, that affects the play badly. That, and the constant pitch or tone in which the author has given to the Jewish characters on the one hand and the British characters on the other; it tends even to drown the individual qualities of the dialogue.

The musical effect of the conclusion seems to me a little old-fashioned and heavy in sentiment, more or less in the film habit of using spirituals at each depiction of Negro suffering. Do all Jewish people know the old songs of the race as these do? And is the type of music put on by the Briton representative of his race, station in life, tastes, intent of the moment,-- or of a possible American's selection? Similar sudden and heavy sentiment seems to me to lie in choosing the non-commissioned officer for a protest, as if the somewhat lowly are to be the only people with feelings among the crushing non-Jewish group.

----- W.D.

IV.(A) Critique by an editorial writer - - - - - on a farce

THEME: A woman-hating bus-dispatcher finally marries, but his interest in his job is so great that his wife goes on the honeymoon alone. Actually, this play is so slight in theme and plot development that it must depend solely on comic inference and playing for its interest.

ACTION: One of the basic concepts of drama -- be it comedy or tragedy -- is that we must see the main characters in the play confronted with some sort of major conflict or decision. The play is resolved when that conflict is resolved happily -- in the case of a comedy-- or, in tragedy, if the main character or characters are subjugated. While it is dangerous to generalize as I have above, I think that this lack in the play under consideration is its greatest shortcoming. Though it has considerable stage action (or activity), it has little action in the form of dynamic development of character, which is required for the maintenance of interest. None of the characters seem to inwardly be in any way altered by the action we have seen: Pop is still a woman-hater; we have no assurance whatever that the marriage with Isobel will have any success whatever. As a result, we can only feel that we have observed amusing, but completely meaningless stage action... but nothing that has given us a broader or more exciting insight into the reactions of people to one another. In other words, this seems to be more a sketch, in spite of its three-act scope, than a real-life play about believable and interesting people.

CHARACTER: I find both Pop and Sid to be fairly believable, largely because of the realistic surroundings which identify them (although we do not feel that they are placed in a sufficiently dramatic situation to justify a full-length play). However, Isobel and Madolyn seem somehow out of place. If girls' schools such as the one depicted here still exist, I hadn't heard of them; and Isobel's romanticism and unawareness of Pop's reluctance to marry, seem slightly forced. Many of the situations might be quite amusing on the stage if handled by comedians who deal in complete abandon, but the characters seem to lack sufficient depth to sustain interest for a full length play. To require depth in farce may seem offhand to demand too much; perhaps it is better to say that the situation creates the characters rather than the reverse, which is always the soundest approach to good farce.

I feel the main problem with this show is that the characters simply don't develop or unfold -- but instead, tend to create the impression only of comic figures that are placed on the stage without real perception or believability.

PRODUCTION POINTS: There would be no real problem here. The set would be complex, but the author has managed to simplify other production points while still giving us the impression of the activity and bustle of a bus depot.

EXPRESSION: The characters, as already indicated, seem rather shallowly drawn, and because we never seem to get inside them as real people, their speech seems sometimes colorless and unvaried. The Play's background-- a bus depot--is well presented; some of the depiction of scheduling and maintaining bus-runs has a very authentic quality, and provides an interesting background for dramatic action.

SUGGESTIONS: I believe the author has a sense of stage action and direction; if he would try to go deeper into human motivations and reactions he might write a very creditable play. Even in comedy, there must be enough impact and development of character and plot to keep the audience intrigued about the outcome.

-----H.N.B.

IV. (B) Critique by an actress - - - - - on the same play as above

THEME: The author states his theme as "you can't take your honeymoon alone," but he seems to prove the opposite. A few changes wrought on the very old joke of sex-antagonists being trapped into marriage is hardly enough, as developed here, to make a satisfying full-length play.

ACTION: The plot is far too thin and obviously contrived to be at all convincing. Farce does not ask for probability, but it does demand a great deal of involved situation which moves very fast into other rapidly moved situations. Its exaggeration in characters, movement, and dialogue, must be handled with far more wit and fresh attack than it is here. The setting is a good one, and should be useful for farce purposes; but its public character suggests the easy possibility of using many more characters and numerous sub-plots to complicate the action, and in some way help to disguise the banal and completely predictable main plot.

A farce needs a great deal of comic physical action to keep an audience amused. Nothing of the sort happens here; there are no really complicated situations developed on stage and resolved in view of the audience. Instead, the play moves along through a series of contrived conversations, for the most part between only two people at a time; and these conversations are not witty enough in themselves to hold the attention of the audience for a whole evening.

CHARACTER: The characters are utterly unbelievable; they are too absurd to be accepted as real human beings, yet they are not enough exaggerated to be accepted as mere figures of fun whose antics we can enjoy without being disturbed by the idea that they might be supposed to be real people.

The characters seem to come from two utterly different areas of stage character. The men belong to the everyday level of the present; true, they have no depth, but they seem to be just poor photographs rather than caricatures. Isabel and Madolyn, however, come directly from the pages of such farces as CHARLEY'S AUNT. They are frankly caricatures. There is no objection to that in farce, but they ought at least to be 1950 caricatures, not 1900 style. The author attempts

to create Pop in the same period style of flamboyant exaggeration, but touches of contemporary realism keep coming in to confuse the effect; so that instead of having characters that are amusing, absurd, and entertaining, these people are merely stupid and dull. No audience would be interested in them or by them.

EXPRESSION: The expression is adequate to the characters presented; it is kept on a colloquial level; sentences are short, and simple in construction... Numerous overworked clichés and trite expressions of everyday speech are used, and these may be realistic enough-- but this is supposed to be farce comedy; dialogue must be fresh and humorous enough in itself to make the audience forget the triteness of the situations in the sparkle and color of the talk. I could find no really freshly expressed, truly amusing line, memorable for itself, in the whole play.

SUGGESTIONS: More intricate on-stage action, the addition of a number of odd and amusing minor characters, and lines funnier in and by themselves, perhaps could make this a playable farce.

::
 SHAW on the BROAD STYLE in ACTING from a preface by Bernard Shaw
 ::

...when in response to various external suggestions and pressures I began writing plays, they were ... so strange to the theatre of that day, kept alive by a little group of fashionable actors who brought their artistic skill and attractiveness to the rescue of every successive rehash of the adulteries and duels which were the worn-out stock-in-trade of the Parisian stage and its London imitation, that when little private clubs of connoisseurs like the Independent Theatre and the Stage Society ventured on single performances of them, the Strand ... could not accept them as plays at all, and repudiated them as pamphlets in dialogue form by a person ignorant of the theatre and hopelessly destitute of dramatic faculty.

Behind the scenes, too, I had my difficulties. In a generation which knew nothing of any sort of acting but drawing-room acting, and which considered a speech of more than twenty words impossible long, I went back to a classical style and wrote long rhetorical speeches like operatic solos, regarding my plays as musical performances precisely as Shakespeare did. As a producer I went back to the forgotten heroic stage business and the exciting or impressive declamation I had learnt from oldtimers like Ristori, Salvini, and Barry Sullivan. Yet so novel was my post-Marx post-Ibsen outlook on life that nobody suspected that my methods were as old as the stage itself. They would have seemed the merest routine to Komble or Mrs Siddons; but to the Victorian leading ladies they seemed to be unlady-like barnstorming. ... No wonder I often found actors and actresses nervously taking the utmost care to avoid acting, the climax being reached by an actor engaged for the broadly comic part of Burgess in CANDIDA, who, after rehearsing the first act in subdued tones like a funeral mute, solemnly put up his hand as I vengefully approached him, and said: "Mr Shaw: I know what you are going to say. But you may depend on me. In the intellectual drama I never clown." I was continually struggling with the conscientious efforts of our players to underdo their parts lest they should be considered stagey. Much as if Titian had worked in black and grey lest he should be considered painty. It took a European war to cure them of wanting to be ladies and gentlemen first and actors and actresses after.

----prefatory "Aside" in MYSELF & MY FRIENDS, by Lillah McCarthy (Dutton, N.Y.), 1933.

PALO ALTO COMMUNITY CENTER
JULY 28, 1951

16th ANNUAL
DRAMATISTS' ASSEMBLY

----- 2:00 P.M. -----

PIERROT-IN-THE-ROUND: Alden Honors Play by Donald Streibig of Pennsylvania. Arena Performance in Patio Theatre by the Palo Alto Workshop Players under the direction of Robert Wykoff, Jr.

----- 3:00 P.M. -----

ARENA THEATRE: A critical roundtable on Arena staging. William Woodall, Moderator, Dr. James Clancy, Miss Dorothy Nichols, Robert Bettencourt. Conference Room

----- 3:45 P.M. -----

THEATRE EXHIBITS: Life Magazine Theatre Exhibit, photographs of Community Theatre productions. Punch served in Patio. . . .Patio, Conference Room, Theatre Lobby

----- 4:10 P.M. -----

BAY AREA THEATRE REVIEW: A report by Robert Bander, Business and Publicity Manager of Peninsula Community Theatre Festival.Conference Room

----- 4:45 P.M. -----

COMMUNITY THEATRE IN HAWAII: A report by Lucie Bentley of the University of Hawaii Drama Department.Conference Room

----- 5:30 P.M. -----

PRESENTATION OF YEAR'S AWARDS by Mr. Vernon Barker, Governor of Alliance.

The THOMAS WOOD STEVENS AWARD for full length serious plays to Mr. Irving Fineman of Vermont for his war play: "THE FIG TREE MADONNA."

The ETHEREGE AWARD for comedy to Robert Colson of New York for his satire on psychology and modern mores: "COMFORT ME WITH APPLES."

The RAYMOND MACDONALD ALDEN AWARD for short plays to Mary Mruzik of Missouri for her play on a river waif: "RIVER RAT."

----- 6:15 P.M. -----

BUFFET SUPPER in patio.

----- 7:30 P.M. -----

PENINSULA COMMUNITY THEATRE FESTIVAL: A report by Ralph Schram, Margaret Stone, William Kurz, and Harold Kay.

----- 8:30 P.M. -----

COMFORT ME WITH APPLES.Main Theatre

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DRAMATISTS' ASSEMBLY : Panels & Addresses from Notes by the Secretary
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The afternoon session began with the genial satire of arena theatre in Donald Streibig's adaptation of commedia dell' arte figures to stage fashions in our day; it proceeded through a panel discussion of arena theatre to reviews in which this style appeared locally. Highlight of the session was the vivid description of theatrical activity in Hawaii. After presentation of awards, and awards supper, our own summer festival was reported on. With the exception of Mr Schram's remarks, represented by his own ms. notes, all the following reports are from the stenographic notes of the Secretary to the Alliance...

PANEL DISCUSSION on ARENA THEATRE

Mr William Woodall of Alameda, moderator; Dr James Clancy of San José State College, Miss Dorothy Nichols of the press, & Mr Robert Bettencourt of El Camino Players, the speakers.

Dr Clancy: In the last analysis, it is better to give plays in arena theatre than not to give them at all. However, it is a method of staging which is forced (from the theatre producer's point of view) through necessity --- economic necessity. It is popular at present with theatre-goers because audiences in America have by now become trained by the motion pictures to accept the intimate scene and the close-up. Arena staging has a homely atmosphere about it. Yet all grandeur and essentially true tragic sense of life are lost when projected from three feet away.

Miss Nichols: The term "arena" theatre, with its connotation of throwing things to the lions, is a somewhat unfortunate term, and I wish there were a better word for it; but it is probably the best we have. The arena theatre may be a solution of costs of production, particularly for the little theatres. These rising costs are a feature of the development of a fixed stage, with all its scenery. The poet, in the history of playwrighting, came before the scene-painter, and realistic staging has tended to interfere with the playwright's intent. The creation of illusion in the arena theatre may be in words, and the staging itself, in the arena theatre, creates illusion sometimes too convincingly. The audience may be drawn in as far as the director will-- as we have seen in the satire of this afternoon. Certainly the actor is restored to the center of attention in the arena theatre... However, it is already apparent that some plays are suited to arena staging, & some are not; and arena staging may only confuse an audience in some instances. If we go so far as to retire the proscenium theatre, we might have to retire some plays, too.

Mr Bettencourt: The experience of some producers, in the face of rising costs, can apparently leave no room for doubt that the arena theatre is cheaper as a means of putting on a play than buying or renting a theatre with a proscenium stage. Even such groups as the Margo Jones Theatre in Dallas, where little theatre has been very active and has enjoyed much success, have been forced to quit--owing to rising costs; the Dallas group found arena theatre to be the answer to the problem of bringing plays to audiences. The movies have prepared audiences for arena theatre, and the proscenium theatre cannot match the sense of intimacy --- the

"close up" of the arena theatre. At the same time, of course, the arena theatre is incapable of creating distance or a sense of withdrawal between actors & audience. On the other hand, the type of staging may properly vary with the type of play: the platform stage, like Elizabethan staging, is undeniably best for Elizabethan plays. The emergence of the arena theatre raises the question of how plays should be written: playwrights have become bound and controlled by theatre tradition and custom, and the arena theatre presents a challenge to playwrights to write for it specifically.

Mr Woodall to Dr Clancy: Should arena staging be restricted to comedy?

Dr Clancy: Well, in my opinion it ought to be restricted, certainly; but aside from that, I should say that no play is so difficult in arena theatre as that which is written for another type of staging. In the achievement of some purposes, arena theatre is fine -- I am thinking of recreational dramatics and drama therapy now. Actually, the quarrel is not between realistic staging and arena theatre; the question is whether one viewpoint is to be presented and an esthetic effect achieved, or whether many points of view are to be presented and no esthetic effect whatever achieved. In spite of Margo Jones in Dallas, arena theatre is an amateur approach. Amateurs find it difficult to do plays well on the proscenium stage; they cannot act well in large auditoriums. For another thing, arena acting is different from proscenium-theatre acting. Arena theatre is no substitute for what professional companies can achieve in the way of true theatre excitement in proscenium staging.

The moderator opened the panel to audience discussion. Mr Anderson rose to object to arena theatre because the effect of line and movement was inevitably lost upon some portion of the audience at some time during the action. Dr Clancy elaborated upon the difficulty an actor faces in trying to direct his lines when surrounded by an audience (in arena theatre) in contrast to the position of the audience in a proscenium theatre. Miss Nichols remarked that playwrights need an outlet for what they can write, and that if they learn to write for arena theatre they may find the market ready for it--that is, for material primarily suited to the close-up, the intimate view. She also pointed out that audience selectivity may enter into evaluation of arena theatre, since the audience may determine what sorts of plays it will go to see, produced in such a fashion. The actor may enjoy arena theatre because there he is on his own. Mr Woodall brought the discussion to a close with the observation that the production of tragedy on the arena stage was probably open to the most serious question of all, and the panel as a whole left the impression that arena theatre did offer to playwrights a respectable challenge to bring forth new drama particularly designed for this medium.

BAY AREA THEATRE REVIEW

by Robert Bander, Manager of
Publicity for the Festival.

This Bay Area report covers the majority of dramatic groups from San José to San Francisco, in the season extending from September 1960 to July 1961. Subject to correction are the listings for Menlo Players, Millbrae, and San Carlos Little Theatre, whose productions the reviewer could not attend. Among the 45 to 50 plays which he did attend, some six or seven emerge to the top as unquestionably sound and stirring entertainment. Of these was the Alameda Theatre's BORN YESTERDAY, in which the direction of William Woodall and the exemplary acting brought out the strong satiric values underlying the brilliant farcical action. Margaret Thrall's interpretation of

the leading feminine role was quite as good as that of Judy Holliday, and the performance of Tol Avery as Brock and Mrs Florence Husing as Mrs Avery were also of first rank. Hillbarn Theatre's OEDIPUS REX, directed and acted by Robert Brauns, was another excellent offering, played with magnificent restraint and telling effect. The use of drums in the chorus, and the direction of the chorus itself, with masks down for personal expression and hiding the faces for general comment, was always thrilling, exciting, and refreshingly new. The performances of Mr Gamble as a soft-spoken Creon, of Margaret Stone as Jocasta and Rockwell Stone as the seer, were memorable for their clarity and effect. The Palo Alto Community Theatre production of HARVEY under the guest director William Kurz, captured the kindly quality intended by the author without losing good sharp pace. Doris Church was enormously funny as Veta, and Paul Speegle's Elwood was tender and warm, in contrast to Joe E. Brown's vulgarly broad version of the part. The reason that all these presentations were almost unreservedly good was two-fold, in the reviewer's opinion--the plays chosen were sound and the casting was fortunate.

Among other productions of high quality was Obey's NOAH at San José State College. It was a fine play, with an exciting set; the performance of Stanley Schwimmer, an actor in his twenties, as Noah, was amazingly beautiful and touching, and Evelyn McCurdy's Mrs Noah was intensely human and appealing. The whole production showed immaculate attention to detail on the part of director John Kerr. Stanford's production of the ORESTEIA, directed by F.Cowles Strickland, was marked by the fine acting of Beatrice Manley as Clytemnestra in the first of the trilogy --- a great improvement over her artificial performance in THE CHERRY ORCHARD, earlier. El Camino Players' production of LIGHT UP THE SKY, directed by Robert Bettencourt, had pace, brightness, and the quality of real satire at the core, although the play is heavy with New-Yorkisms; the performance brought out the substance under the brittleness. Betty Lomax as Stella showed a keen sense of comic characterization. Peninsula Little Theatre's THE SCARECROW by Percy Mackaye was a triumph for Sam Rolph, the designer, who had also to be virtually magician in the change of the scarecrow to the living man in the opening scene. Rarely given, this was an interesting play to see, though the reviewer is of opinion that it begins to sag half way through, & even with Robert Brauns's thoughtful direction and acting failed to make the conclusion stand up to the admirable first scene in stage effect or allegorical implication. The Los Gatos Theatre Workshop, under the direction of Lillian Fontaine, put on a beautifully mounted ANNE OF THE THOUSAND DAYS, with fine acting by Dorothy Wooliscroft as Anne and William Chestnut as Henry VIII. Best thing of all about the production was the canny cutting of the verbose text by the director; it managed to bring about real focus. San José State College produced SCHOOL FOR SCANDAL, directed by Margaret Loeffler, with a real sense of period effect; the acting of James Jensen as Joseph Surface and Betsy Smith as Lady Snorwell was marked by suave and witty style. The Interplayers of San Francisco produced A PHOENIX TOO FREQUENT by Christopher Fry, with strong interpretation of the two principal roles by Mary Ellen Ray and Jane Stockle. The part of the soldier was not sufficiently magnetic, in the reviewer's opinion, to dominate the drive of action as it should. Palo Alto Community Players, directed by Ralph Schram, presented THE MAN WHO MARRIED A DUMB WIFE with lively imagination, in a fine setting by Carroll Alexander.

Other ambitious offerings around the peninsula were the San José State College productions: PYGMALION, GOLDEN BOY, THE FLIES of Sartre, and THREE SISTERS --the last under James Clency's direction attaining the true sardonic humor of the piece, with a consequent sharpening of the sad tenderness implied in the comedy. Stanford attempted JULIUS CAESAR, with some success, as well as the Kafka-Gide THE TRIAL--- a heavy-handed adaptation, but excitingly staged; two short folk operas were present-

ed together: THE DEVIL & DANIEL WEBSTER and a newly composed JUMPING FROG OF CALA-VERAS COUNTY -- the second being, in the treatment of the composer-director, almost anything but the story of Mark Twain. Palo Alto Community Players also presented under various guest directors: a pedestrian THE HEIRESS; the badly dated Wodehouse farce, DANSEL IN DISTRESS; THE VELVET GLOVE, done with expert lightness of touch & care for humorous Catholic feeling; THE MERCHANT OF YONKERS, and HOPE FOR THE BEST. The new director, Ralph Schram, transferring from Millbrae, began his Palo Alto history with the simple and pleasant musical ramble SING OUT, SWEET LAND. El Camino Players offered CHILDREN OF DARKNESS, in which the versatile John Pettit appeared on a stage for the first time; THE ENCHANTED (which captured the delicate feeling intended by Giraudoux, but labored under the drawback of heavily awkward impressionistic sets); and MY SISTER EILEEN. Menlo Players Guild, functioning with guest directors, offered the sprightly RING AROUND ELIZARETH, A MURDER HAS BEEN ARRANGED, & OVER TWENTY-ONE. Mrs Paul Schaefer starred in the first and last of these, and reviews commented on her neat distinction between the lively domestic humor of one & the rapid topical force of wartime life in the other. The Los Gatos Theatre Workshop also produced GREEN GROW THE LILACS, in addition to ANNE; while the pace was a bit slow in spots, the action was exuberant and the production as a whole, well put on. The San José Theatre Guild offered ARMS & THE MAN, THE SILVER WHISTLE, and THE HASTY HEART.

Peninsula Little Theatre put on Kauffman & Ferber's MINICK, a play which ought to be used oftener in community theatre because of its gently satiric treatment of a universal problem which is now given a socio-scientific name--geriatrics; Harold Reynolds played the interfering old father with a keen sense of comic & pathetic values, and a fine picture of physical aging. The group balanced this with the noisy THREE'S A FAMILY, and came to the peak of their season with THE ENCHANTED, played much too realistically against the lovely fairy-tale cyclorama design of Peninsula Players' genius, designer Sam Rolph. The Millbrae Players presented two sure-fire community-type plays, THE SILVER WHISTLE and BLITHE SPIRIT -- the latter somewhat heavy-handed from the lack of brittle sophistication in the writer and his wife, & from the buffoonery of Ann Lawder as Mme Arcati. The Interplayers, art theatre of San Francisco, produced to general critical approval Lorca's THE SHOEMAKER'S PRODIGIOUS WIFE, Eliot's A FAMILY REUNION, Gertrude Stein's YES IS FOR A VERY YOUNG MAN, and Shaw's FANNY'S FIRST PLAY.

Special attractions reviewed were, first, a rare performance by the Good Hope company of Berkeley of THE WAY OF THE WORLD, directed by Roberta Hollowell with a feeling for period style. Next, project productions for the Master of Arts degree in drama at Stanford included SIX CHARACTERS IN SEARCH OF AN AUTHOR in arena style -- for which the piece is well adapted; and THE SHOEMAKER'S PRODIGIOUS WIFE, in which the actors were given a curtain-raiser in the form of Mexican dances by a Spanish dancers' organization of Mountain View. The Actors' Repertory Company of Saratoga, begun by James Clancy and carried on by Patricia Ironside and Paul Beaudry, gave a lively assurance to DARK LADY OF THE SONNETS and A MERRY DEATH. Unusual was the production of HAMLET by Hayward Union High School under the direction of George Z. Wilson; the reading was excellent, the set simple and stark. Contributing to the excitement of this performance was the thoughtful grace of Jack McDermott as Hamlet, and the winning dignity of Elmira Bedgood's queenly Gertrude.

Altogether, the past season was exceptionally rich in offerings, all the way from strong classical Greek tragedy to Shakespeare, with liberal inclusion of Broadway successes. At the same time, the reviewer noted that the groups seem to hesitate in drawing on the American classics by such writers as O'Neill, Kelly, Hellman, and Sherwood. To the possible objection that serious drama will not attract audiences,

the reviewer replied that the integrity of the theatre group is as important as to maintain the box-office by pandering to ill-considered public taste. In view of the popularity of musicals such as SING OUT, SWEET LAND, GREEN GROW THE LILACS, & LADY IN THE DARK, the reviewer suggested that the box-office be satisfied through these worthwhile entertainments (with large casts and calling on varied talents), while the theatre group could demonstrate their responsibility to regular audiences by a selection of less popular but strong modern plays. The courage to try some plays which failed of success on Broadway would be welcome, in the reviewer's opinion--- plays such as the difficult THE ENCHANTED and BIGGEST THIEF IN TOWN. While the suggestion might be idealistic, the reviewer hoped that audience integrity might be considered in selection of plays, for all audiences know of plays they wish to see produced. The reviewer, too, as an audience member, would like to see Margaret and Rockwell Stone in a Hillbarn production of IDIOT'S DELIGHT, and Margery Bailey in THE CORN IS GREEN.

COMMUNITY THEATRE IN HAWAII

by Lucie Bentley, of the Department of Speech
in the University of Hawaii

Because of Hawaii's geographic position between East and West, the islands may be considered as the crossroads between the two, presenting a logical arena into which to bring eastern drama to the people of the western world. At the same time, Hawaii's isolation from the United States makes possible the presentation of Broadway hits long before they reach communities over here. Hawaii represents a rich variety of racial background, which affords ~~les~~ way and scope in terms of theatrical presentations. Consequently Hawaii is at one and the same time a storehouse of varied dramatic lore in its own right, a forge for the ancient drama of the East. & an advance base for the latest products of the modern playwright.

The theatrical fare of the Islander is consequently rich and heterogeneous. Because so many races and cultures are represented, there is pageantry and festival & parade in luxurious profusion all the year round. Little theatre activity is also represented; there are three community theatres on Oahu, and one each in Maui & Hilo. These groups did a war-service in performing for service men stationed in the Islands. The Honolulu Community Players, like some of their contemporaries in the States, have begun to turn to arena staging as a partial solution to the problem of costs. Real facilities for theatre being difficult to obtain, a hotel lobby was offered, and the plays put on there have been a financial success --- indeed the difficulty comes in closing the shows.

Remoteness from the mainland and its restrictions on successful Broadway shows has given the island theatre the privilege of seeing contemporary plays before the western mainland has a chance to see them: such plays as THE SILVER WHISTLE and MR ROBERTS were released there early, and even DARKNESS AT NOON of last season has been put on already in Hawaii. Another advantage of remoteness is the visit of a star without extended company and production, so that the local actors are able to work with experienced actors occasionally. This was the case with Joe E. Brown in HARVEY, and Judith Anderson in MEDEA (in which Miss Bentley played the first Woman of Corinth, leader of the chorus).

At the University of Hawaii, Maurice Evans wore out the floor boards during the war with his service-men's performance of classics. Before the war, emphasis had been put on presentation of racial plays by each representative racial group. This scheme

was not entirely successful, because good translations of the plays were lacking, & it only emphasized racial differences. Since the war some interesting things have been done. Ibsen and Shakespeare are presented, for instance, and casting is done without reference to race, working out very well. It is not uncommon to have a Japanese girl playing the daughter of a Portuguese girl in a Shakespearian cast, and audiences take the mingling quite for granted.

In the Oriental theatre, where most of the students are Japanese, both modern and classic plays are presented. Elders among the Japanese residents trained the young people for the stylized movement of a Kabuki play (in translation) --- THE HOUSE OF SUGAWARA; it was cut from eight to five acts, but retained the chanting chorus of eight, with authentic costumes and gestures. The running time was three and a half hours, and the audience was held throughout. This production shows what can be done in bringing Oriental drama to the West. A modern Japanese play, THE DEFEATED, written after the war, was translated by a Japanese faculty member who was in service as a censor with the occupation forces. This piece in Japanese was taken to outlying districts, and in some cases was the first inkling to villagers that the war was over.

The University also presents musicals, and recently THE BEGGAR'S OPERA and STREET SCENE have been produced. In all forms, the department puts on six shows a year. Drama in production is supported by interest in drama-writing and discussion. The University conducts a playwriting contest for one-act plays as a means of encouraging writing; four plays from the competition are chosen for presentation, with student casts and direction. These plays are affecting and thought-provoking, as most of them concern the vital contemporary problems of the many Island races in the process of amalgamation, or the difficulties existing between the older forms of life practised by the older generation, and the desire for expensive freedom in the rising generations. The University has hoped to conduct an East-West theatre conference which could be of infinite value to Pacific relations, but so far this project has not been possible of realization.

SUMMARY OF THE SEASON

by Mr. Vernon Barker
Chairman of Assembly Day

The number of authors submitting plays was 152: of these, 42 were of the Atlantic seaboard, 19 of the South (with Alabama and Georgia contributing at last!), 22 of the mid-West, and 64 of the desert states and Pacific Coast. Canada sent four manuscripts, from British Columbia, Manitoba, Ontario, and Quebec; and one play came from Switzerland; it goes to show that Dramatists' Alliance gets around. The manuscripts, because of varying numbers sent in by individual writers, came to a total of 209, of which 34 were offered for the Etheridge Award for comedy, 56 offered for the Stevens Award for serious drama, and 119 offered for the Alden Award for short plays. Two authors presented scripts in all three divisions, one being the Etheridge honors writer, Catherine Sinclair Saunders of British Columbia.

Since the meaning of Assembly Day is the gathering of critics and authors as well as members of the Alliance and friends, it is a pleasure to announce that several authors are present today as well as judges for this year. Honors authors are Mr Robert Colson of New York, who has come west by plane to see his play in rehearsal and performance-- one of the chief contenders for the Etheridge Award; Mr Frank

Magary of Sacramento, also a writer for the Etherege Award; Mrs Florence Bakalyar of Dos Moines, contender for the Alden Award, who has been a contributor in several years before this one; and Mr Patrick Cunningham of Los Angeles, also an honors man in the short play, contending for the Alden Award. Authors from the Bay Area who have come down for the day are Miss Dorothy Ellis of San Francisco, who submitted a comedy for the Etherege Award, and Mr Charles Knight of Oakland, who entered a script for the Stevens Award.

Judges for 1951 were, for the Etherege Award, Dr Campton Bell of the School of the Theatre in the University of Denver; Mr James Haran of the Millbrae Community Players; and Mrs Wilma Murphy of the Sacramento Civic Theatre. Judges for the Stevens Award were Mr John Jennings, actor and director; Mr Paul Shiers of the MR ROBERTS company; Dr Irving Weissman of the El Camino Players. Judges for the Alden Award were Miss Patricia Ironsides of the Actors' Repertory Company; Mr G.R. Thrall of the Alameda Times-Star, member of the Alameda Little Theatre; Mr Richard Stern, writer for Collier's and the Post.

The review of the best plays in all groups, not presented orally this summer, will be found in the Bulletin for the season, to come out in late fall. Awards in the three categories go to these contributors:

- To Irving Fineman of Vermont, the Stevens Award for his touching war play, THE FIG-TREE MADONNA
- To Robert Crosby Colson of New York, the Etherege Award for his subtle satire, COMFORT ME WITH APPLES
- To Mary Mruzik of Missouri, the Alden Award for her idealistic one-act play, RIVER RAT.

PANEL DISCUSSION OF THE SUMMER DRAMA FESTIVAL

Introduced by Ralph Schram, Director of the Palo Alto Community Theatre

Tonight's performance by El Camino Players of Redwood City will bring to a close the third annual Peninsula Community Theatre Festival, and I think I can speak for all of the members of the Festival Committee, for the participating groups, and all those theatre-goers who have attended the plays of the past four weekends, and say that this year's Festival has been the most successful of the three.

Many of us who have directed community theatres here on the Peninsula during the past ten years have reason for rejoicing in the present success of the Festival. Some of you here this evening may have been present at a meeting in San Mateo in 1940, when I was director of the Workshop of the Peninsula Little Theatre. To that meeting were invited representatives of the community theatres existing on the Peninsula at that time. Between performances of two experimental one-act plays (one a Dramatists Alliance honors play of the year), we had reports from the various groups as to their activities, productions, and future plans. The evening was happy and productive, and the various group representatives expressed pleasure in having an occasion to meet for the exchange of ideas and friendship.

I had hoped that the meeting would bring about an organization of Peninsula Community Theatres which could work for the benefit of all the groups. But perhaps it was too early in our local theatrical growth for that to happen; no one group or representative was sufficiently inspired to see that the organization became a reality.

It was Dramatists' Alliance that took the next step to bring about a lasting cooperative relationship between the community theatre groups. For several years now, a large majority of those attending the annual Assembly program have been active members of the community theatres of the area. Almost every Assembly program has contained a report on the year's activities of the community theatres, or a review of the work of the theatres by one of the area's enthusiastic critics. Dramatists' Alliance honors plays have been presented by several of the Peninsula theatres; critical discussions of those plays have been part of the Assembly Day programs. Pictorial exhibits of the work of Peninsula groups were always a part of the Assembly program until the Festival became a reality and the exhibits moved into the theatre lobby.

In the spring of 1949, the Peninsula directors were invited here to the Palo Alto Community Theatre by my predecessor, Mr Ralph Welles, to consider the possibility of a summer series of plays by visiting groups. From that meeting was born the Peninsula Community Theatre Festival, and a foundation laid for a continuing friendly cooperation between the many active groups which make this area one of the richest theatrical sections of the United States. Our discussion tonight is aimed to evaluate the Festival from both within and without. I have invited three other people to share this evaluation with me. The work of planning the Festival has been in the hands of a committee which has worked diligently to bring about the kind of theatre experience we have felt existed in this year's series. Mr William Kurz has represented the Palo Alto Community Players from the inception of the Festival plan; he acted as chairman during the first Festival season. I have asked him to appear for the present Festival Committee here this evening and to outline briefly the Festival's growth from 1949 to the present time.-- Mr Kurz--

Mr KURZ: The growth of the Festival has been phenomenal. Three years ago Mr Welles received a letter saying that there was interest in developing a stock company on the Peninsula with perhaps a festival season during the summer. The Palo Alto Community Players' Executive Board invited participants in Peninsula community theatre to discuss the possibility of a theatre festival. During the first year of the Festival, the audiences came mostly from Palo Alto, and five groups participated in it. The first year of the Festival was sponsored and underwritten by the Palo Alto Community Players. It was successful to the extent that the group decided to try it another year. Again last year the Palo Alto group offered its facilities--but the program barely paid expenses last year, and a certain amount of healthy dissension arose, showing that a number of things had to be done to get a renewed Festival off to a good start. In 1951 the Palo Alto players felt that they could not sponsor a festival unless other groups would support it. Individuals from among the various community theatre groups therefore formed an executive committee, & invited the groups of the area to come in, with a membership fee to form a sound basis for expenditures. Nine groups came together on this understanding, four of which made up the month's program, and the year just closed marked a successful festival season.

Mr SCHRAM: In the development of the Festival idea, the committee has always felt that each associated member organization had much to gain from the kind of composite theatre experience we desired. Aside from the chance for financial gain to participating groups, and an opportunity to add to the theatre program here in Palo Alto, we know that the groups would feel many advantages in the plan. Margaret Stone has appeared in several Hillbern Summer Theatre productions which have played here at the theatre. Only last week we saw her as the tragic Jocaste in the Peninsula Little Theatre's OEDIPUS REX. I have asked her to say a few words about the advantages felt by the groups participating in the Festival.-- Mrs Stone--

MRS STONE: From the point of view of an actress, and speaking for the Peninsula Little Theatre and Hillbarn Summer Theatre, I can say that the idea of bringing shows down to the festival is most exciting. The experience of acting in a different community and before a different audience gives us all experience which we value very much. We enjoy the friendly welcome we always receive, and we think that the exchange of talent is a fine thing. We are enthusiastic believers in the festival.

MR SCHRAM: The full houses that have greeted the festival productions this summer indicate that the committee succeeded in planning the kind of a festival the theatre public desired. Mr Harold Kay is only one of the many enthusiastic theatregoers who have had favorable comments to make on our series. I have asked him to say a few words this evening, speaking for the many patrons of the theatre, because he has been generous in his appreciation of what we have been trying to do.
--Mr Kay--

MR KAY: Speaking for all the patrons of the Festival, it is a great satisfaction to be here in Palo Alto and here with you in this community centre. Do not be discouraged -- you are contributing new life and color to the theatre with the Festival. Think of the variety of entertainment the program affords us, and the opportunity to see many talented artists, all of whom share their development for the good of the whole. This season just coming to a close is the one I would call artistically the most successful. It was boldly executed. If the Festival continues to be marked by this quality of strong and inspired leadership, enthusiasm, and support of so many talented people, it will be an outstanding success, from which all of us who love the theatre will derive great benefit always.

PRESS COMMENT on ASSEMBLY associated with the FESTIVAL
"Opera & Concert" : page 33 -- September 1951

The Festival's final production was a new comedy which had taken the Etherego Award in the contest of the Dramatists' Alliance: COMFORT ME WITH APPLES, by Robert Colson, produced by the El Camino Players. Last year I raised the question whether these untried plays should be tried on a general audience. The Alliance maintains an admirable tradition of production as well as prize-giving; it seemed fitting to have the production coincide with the Festival. But when a play is not ready to be given it does the Alliance no good to present it to strangers. Unfortunately the Festival had built up cumulative interest, and many people who were in Palo Alto Theatre for the first time saw an exhibit of amateurishness in all departments. The playwright had a glimmer of an idea somewhere, in his fantasy about a Medusa, ---a symbolic comedy about fear and psychology, but it never came clear, and it was only the audience that was slowly turned to stone.

(Note: This comment repeats in compressed form the review in the Palo Alto Times, given in full on page 43f. of this volume, under Reviews of Award and Honors Performances. For a full discussion of the comedy and its defects with a view of the complete misinterpretation by the critic, see the Proctor's discussion of Best Plays of 1951, in later pages of this book)



Etherege Award Comedy
 "Comfort Me With Apples," of
 1951

Left, a scene from the play;
 below, author Robert Colson &
 (r.) director R.J. Bettencourt.

"Pierrot-in-the-Round," a
 whimsical satire on arena
 staging by Donald Streibig
 — presented by Palo
 Alto's Workshop Players,
 (below)



Honors One-act
 competing for
 the Alden Award

Assembly Day, in
 the Patio Theatre

REVIEW'S of AWARD and HONORS PERFORMANCES Season of 1951

"BACKSTAGE WITH LITTLE THEATERS"
Review by Theresa Loeb

Oakland Tribune
August 5, 1951

LAST WEEK-END THE DRAMATISTS' ALLIANCE of Palo Alto held its 16th Annual Assembly at Palo Alto's pleasant community center. Once again national awards for the best plays in several categories were made by the group which has done so much to encourage young American playwrights and once again non-commercial theater people of the area gathered to discuss a current aspect of stage production.

At the meeting, one of the best attended of any held previously, New York playwright Robert Crosby Colson received the Etherege Award for comedy with his satire on a modern youth's dilemma, "Comfort Me With Apples." The young author accepted the prize in person since he made a hurried trip from Manhattan to attend the Assembly and assist in the supervision of his play's first production staged by Robert Deten-court and various Palo Alto players on Friday and Saturday evening.

Irving Fineman of Vermont received the Thomas Hood Stevens prize for drama with "The Fig Tree Madonna," a "study of the effects of war on the maternal instinct." Mary Elizabeth Muzik was awarded the Alden prize for short plays for her story of a river front waif, "River Rat." All of these honors carry a cash prize with them.

Honorable mention was given to ten other playwrights, only two of whom were Californians, however. Cornel Lengyel, of Hollywood, last year's Alliance Maxwell Anderson prize winner, won mention for his poetic "The Giant's Trap," a fantasy laid in the Catskills in the 18th century. Patrick Cunningham of Los Angeles was mentioned for his play about female domination, "Marie's New Dress."

Over two hundred plays had been submitted this year, 10 by one author, 55 plays by Californians. The prolific author aforementioned didn't even get honorable mention, unfortunately.

Under discussion during the afternoon session of the Assembly was the use of arena staging. Witty Dr. James Clancy from San Jose State set the forum rolling by commenting that "arena staging was better than nothing" which was all he could say for it. The consensus, apparently, among little theater producers is that while it saves scenery costs to stage in arena fashion, it is by no means the most desirable way of achieving thrift and that until plays are written especially for arena production most staging will be slipshod, haphazard, ill suited to the majority of plays, especially unfit for serious work.

"Pierrot-In-The-Round," a one-act play written for arena showing was given for the Alliance audience, staged in the patio of the Community Center. We found the show mediocre in the extreme, amusing momentarily as a child's antics might be but essentially so light weight as to be meaningless.

University of Hawaii Speech teacher Lucie Bentley gave the most interesting report of the session in her review of L.A. activities in Hawaii. Now that Elroy Fulmer is giving up the directorship of the Community Theater which has been staging their shows at the Moana Hotel, the group is looking for a new director for next season. This organization has found a decided advantage in its isolation for permission has been granted to produce Broadway hits whilst they are still running in old Gotham. For instance, Hawaiian Theater goes saw "Darkness At Noon" last season which is

more than Bay area audiences (sans the experience of a recent trip to New York) can say.

There are two or three groups of amateur performers on the various islands that perform very often for service men at the camps there. Miss Bentley is naturally most interested in the university's drama program which apparently is an extensive one that has gone a long way in overcoming the difficulties expected with so many racial groups to be considered. University productions solve the dilemma of casting by giving roles to those most qualified, so that it is "not unusual to have a Japanese girl playing the daughter of a Portuguese girl in a Shakesperian show, for instance. We find the audience accepts this kind of casting without comment," Miss Bentley said.

At the moment the University's interest is in securing more translations of modern Oriental plays which they hope to give in great profusion in the coming seasons. Last semester's staging of "House of Sukawara," a translation from the famed Japanese Kabuki repertoire production, "Defeated," about post-war reaction in Japan also was extremely well received.

Alameda Little Theatre director William Woodall was chairman of the assembly and in the audience were at least 17 ALT members. Among them were Tol Ware Avery, Margaret Woodall Thrall and Jerry Thrall as well as several others who have been active in past ALT productions. We didn't recognize any representatives from other East-bay l.t. groups, however.

We had dinner with prize-winner Colson and thus were able to glean quite a few biographical facts about the lucky young man. He's a rare bird in his field because as he admits I've actually been making my living in professional theater ever since I came out of the Army five years ago. I've worked with several Broadway shows, been with Theater Wing for three years, spent my summers with stock companies out of town.

I wrote six plays, even had one produced by a Broadway company some ten years ago. It was called 'A Dillar, A Dollar,' and I cringe now when I think of the amateurishness of that effort. However, 'Comfort Me With Apples' is the first play that ever won me a prize, and to think that I sent the MS in just hours before the contest deadline.

"Like practically all New Yorkers I am not a native Manhattanite but come from down old river of fish, Ohio. Actually my home town is Ashtabula which is Indian for river of fish. Got my A.B. in drama from Western Reserve, was with the Playwright's Group in Cleveland. Was in New York before the war, trying to hit the big time in theatre, then came the four and a half year stint with Uncle Sam.

"This play took about six months to do and I hope now that I'll be able to get someone to produce it commercially in New York when I return. I think satirical plays like this one not only can entertain the public but also point up social dilemmas just as well as serious, tragic items that have been so much in evidence lately. Scratch a satirist and you'll find an idealist, you know," confessed the amiable and talented Mr. Colson.

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THE STUDIO WORKSHOP
of the
PALO ALTO COMMUNITY PLAYERS

p r e s e n t s

" P I E R R O T - I N - T H E - R O U N D "

A Harlequinade

by

Donald Streibig

*
*** 1951 Dramatists' Alliance Alden-Award Honors Play ***
* *

Directed by Robert Wyckoff, Jr.
Makeup designed by Hugo Melchione

*** C A S T ***

Pantaloon	Robert Sinclair
Stagehand	Patricia Bird
Harlequin	Jim Tiddy
Columbina	Jan Williams
Pierrot	Robert Bander
Scaramouche	Robert Wyckoff, Jr.
Fierrette	Sue McCone

On the accordion Joan Lomax

Costumes courtesy of
Palo Alto Community Players
and
Ram's Head Society of Stanford University

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"DRAMATISTS' ALLIANCE MEET WELL ATTENDED"

Review by Dorothy Nichols

Palo Alto Times
July 30, 1961

A LIVELY, WELL-ATTENDED SESSION OF DRAMATISTS' ALLIANCE in its 16th annual assembly at the Community Center Saturday had a special flavor of success. Emphasis was naturally on the Peninsula Community Theater Festival, since it was Dramatists' Alliance (as Ralph Schram, director of the Palo Alto Community Players, pointed out), that has held community groups together in the past.

It has provided an annual get-together for groups in the Bay Area, including ones from the other shore, and has kept alive a spirit of mutual interest through its reports.

In the after-supper session, William Kurz reported on the festival, the tentative attempts made toward it in the past, the three years, of which the first was successful, the second one not so.

This year the festival for a time seemed bogged down, but the committee reorganized as individuals, and invited groups to participate. As Ralph Schram said, full houses vindicated the plans for the summer.

Margaret Stone (Jocasta in Hilbarn's "Oedipus") spoke of the exciting and worthwhile experience it is for actors to adapt themselves to a different stage, and also of the consequent effects of an exchange of talent. Harold Kay, for the audience, praised the "general high, broad point of view" of this summer's program of farce, satire, tragedy and comedy; the leadership and boldness shown.

Playwriting contests of the Alliance were reported on by Vernon Barker of the board of governors, in the absence of Dr. Margory Bailey. There were 219 manuscripts submitted, of which 129 were short plays, representing 152 authors. California led the number of entries with 55, New York was second with 27. Four manuscripts came from Canada, one from Denmark. As Barker put it, "Dramatists' Alliance gets around."

Robert Crosby Colson of New York City, was present to receive the Etherage Comedy award for his "Comfort Me With Apples," which was being presented for the second time by El Camino Players as the concluding event of the assembly. The Thomas Wood Stevens Award went to Irving Pineman of Vermont, for "The Pig Tree Madonna," a serious play Barker thought we would hear more of. Alden Award for short plays was given to Mary Elizabeth Mruzik of Missouri for "River Rat." Among the honors awards in this contest, one went to Cornel Longwel, who last year won the Maxwell Anderson Award for verse drama. Patrick Cunningham of Los Angeles and Florence Bakalyar of Des Moines were present to receive their honors awards.

Another honors one-act, "Hierrot-in-the-Round," by Donald Stroibig, was presented in the patio as the opening event of the assembly. It was one of the most amusing one-acts we have had, about commedia dell'arte players who have turned up at last in this country, by way of television and radio, now meeting theatre-in-the-round staging. It was directed with ingenuity and freshness by Robert Wyckoff Jr. Robert Bender, Sue McCone, Jan Williams, Tim Tiddy, and Patricia Bird gave a lively performance, with Robert Sinclair setting the festive mood at the start and the audience contributing the sound effects.

This was appropriately followed by a critical roundtable on arena staging, with William Woodall of the Alameda Theater presiding. Robert Bettencourt, director

of El Camino Players, took up the idea as a solution to a theater that has priced itself out of the market. Dr. James Clancy of San Jose State agreed, with the somewhat bitter admission that arena theater is better than no theater. He doctored falling back on it as an easy way for actors and producers, and presented the distance-lands-enchancement viewpoint, saying that tragedy and the nobility of the tragic cannot be presented with the actor three feet from the spectator. Your reporter spoke of the influence arena theater might have on playwrighting, and, on the basis of plays seen, especially those of Millbarn, suggested that imagination in staging need not be lost. Arena staging puts the emphasis once more on the actor's close relation with the audience, the one thing the cinema does not have.

Robert Bander, actor, and the extremely active manager of the Peninsula Festival, turned critic as reviewer of the year's plays in the Bay Area. His "qualitative approach" commended Alameda's "Born Yesterday," the restraint shown in "Oedipus," the acting of Doris Church and Paul Speegle in "Harvey" at Palo Alto, of Beatrice Manley Blau as Clytemnestra in "The Oresteia," San Jose's "Noah," and "School for Scandal," El Camino's "Light Up the Sky," the Peninsula Theater at San Mateo for "The Scarecrow," especially Sam Rolph's work, Carroll Alexander's imaginative sets, the Saratoga Repertory's "Anne of the Thousand Days," the Interplayers "Phoenix," and a remarkable production of "Hamlet" by Hayward High School under George Wilson's direction.

The Alliance report on activity in some other part of the world was given this year by Lucie Bentley, member now on the faculty of the University of Hawaii. It seems every island has its theater groups. The Honolulu Community Theater was rescued by arena staging in a hotel, where they have been highly successful. "The Silver Whistle" was taken 800 miles out to Johnson Island. Hawaii has the advantage of releases on plays we cannot get. "Mr. Roberts" was given there three years ago. Visiting stars act with local players, as in Judith Anderson's "Hedda" in which Miss Bentley played a part.

Most significant to her is the meeting of East and West in Hawaii with its love of pageantry. The University of Hawaii used to give racial plays, now casts without regard to race. A Kabuki drama was presented, the elderly Japanese training the young players in stylized movement. A modern play written in Japan since the war, "The Defeated," was translated and acted. It was then taken to outlying towns in its original Japanese when the young people reported there were those among their elders who still thought Japan an undefeated nation.

"'COMFORT ME' COOLS AUDIENCE IN PALO ALTO"
Review by Dorothy Nichols

Palo Alto Times
July 28, 1951

TO MAKE IT REAL THEATRE YOU have to have flops as well as hits. The Peninsula Community Theatre Festival had one last night in "Comfort Me With Apples," the last play of its triumphant summer season. Anyone who has written a play and seen it given knows how an idea that seemed perfectly clear to him in the script, even lively enough to attract others to go to the trouble of presenting it, can come out almost unrecognizably vague on a stage. Prize-winner Robert Colson must have been more acutely aware than anyone else in the audience of an idea gone wrong.

The idea was timely; certainly we are ripe for a satire on psychologistic jargon and its glib solutions. Whether it was a good idea was hard to tell, as it slipped away from me every time I thought I had hold of it. A medusa, genuine from mythol-

EL CAMINO PLAYERS

Present

"COMFORT ME WITH APPLES

By Robert C. Colson

Winner of Dramatists' Alliance Ethoroge Award for Comody

Directed by Robert J. Bettencourt

Setting Designed by Joe Lancaster

PALO ALTO COMMUNITY THEATRE

CAST

NELL CUSHMAN	Suzanne Anderson
MAXINE FOSDICK	Barbara Hutchinson
JAMES CUSHMAN	Michael Pollack
OLIVER CAPEHART JUDSON	John Pettit
KATHARINE NASH	Lenore Rosenfeld
CORA ASHDOWN POPE	Margaret Hasbrook
RALPH HIGGINS	Irving Weissman
PLAINCLOTHESMAN	Frank Annibale
ALBERT GOOCH	Steve Varga

SCENES

SCENE 1: Back terrace of Nell Cushman's home on the outskirts
of a middle western city. Early summer. Noon.

SCENE 2: The same. Half an hour later.

Intermission

SCENE 3: Same. 20 minutes later.

SCENE 4: Same. A few minutes later.

PRODUCTION STAFF

Assistant to Director	Betty Annibale
Stage Manager	Stan Cottrell
Stage Crew:	Jack Allison, Frank Annibale, Walter Hasbrook, John Lomax, John Pettit, Junius Cary, Virginia Cary, Herman Salkin, Joanne Ward, Irving Weissman, Lenore Rosenfeld
Lighting	Connie Rice
Properties	Bunny Brown
Photography	Anita Fowler
Ticket Manager	Helen Salkin
House Managers	Jack Allison, Wally Tunick
Ushers:	Winifred Pollack, Josie Mosk, Joanne Ward, Harriet Kantor
Box Office	Glennys Fisher

ogy, escapes from a circus. A veteran of the last war who had met her in Northern China, thinks she has come for him, and he accepts his fate.

The religious view of symbolized forces for good is opposed to the Freudian view of symbolized forces for evil, and the two, the bishop and the lady psychiatrist, are turned to stone by a last glance from-- what? Reality? Or is it the death-wish again? In the cold light of morning it looks as though this had something to do with the fascination of fear, a theme most pertinent to our times. The fantastic is an element like arsenic: it takes great skill to introduce it into a play, where it can be a tonic, or lethal in its effect. Somehow the opening situation, which tried a bucolic humor, never had the reality from which a fantasy could take off. It was the eager and enthusiastic audience that gradually turned to stone.

El Camino Players have done some fine things, but they were all at sea in this one. I doubt they could have saved the comedy, but certainly it was not helped by innumerable promptings, and by making the psychologist into something resembling the old-maid teacher of "School Days". The characters have no personality for the actors to work on. Michael Pollack did what he could with the distressed hero. Others concerned were...(here follows the cast list). ... Joe Lancaster's realistic terrace set was admirable.

"LONG NEGLECTED NEED IS MET BY COMMUNITY THEATRE WORKSHOP"
Review by Dorothy Nichols

Palo Alto Times
November 6, 1951

For many moons this reviewer was baying on the lone prairie for a workshop to the Community Theatre, a place where new actors could try out their talents before an interested audience, a place where new plays could have production. A good workshop would feed the main stage, and if no new plays are ever given there will be no future theatre.

The Palo Alto Community Players now have an active Studio Workshop. Their first production this season was given Sunday night in Rehearsal Hall, two original one-act plays. ** The principle was worth praising no matter what the result. But it is certainly a pleasure to report that anyone who goes to the second performance this evening will have a good time. Here are new players getting their first experience, and new plays, and happily, here is good entertainment as well.

"A New Dress for Mario", an honors script in the recent Dramatists' Alliance competition, written by Patrick Cunningham, is decidedly under the influence of Tennessee Williams, in its theme and even in the mechanics of plot, but not in brutality. He has transferred the scene to Paris, a widow living in an illusion continuing her romance with her lost handsome husband's portrait, and blighting the lives of her daughters. Cunningham even uses the device of forcing the mother to see herself under the light, but it is the pretty daughter's new dress, a surprise indeed for mother, that brings the shattering reality into the mother's dream world.

The play is quite well written, and the break before the short last scene could be easily eliminated. But it was really the acting that carried its conviction: Marion Evans's haunted neurotic mother, happy in her unreality, vicious when it is broken in upon; Marlene Rettow's spirited, rebellious daughter, Beverly Dunlap's repressed, plain student. Paul Harris's direction had an admirable quietness, with the emotional currents visible underneath.

* As only Mr Cunningham's play derives from Dramatists' Alliance, we omit for motives of space the wild-west comedy, "The Barber & the Bandit," which followed.

The STUDIO WORKSHOP of the PALO ALTO COMMUNITY PLAYERS

presents

Two Original One-Act Plays

A NEW DRESS FOR MARIE by Patrick Cunningham

Cast

MADAME PINET Marian Evans
JACKIE Beverly Dunlap
MARIE Marlene Rettow

INTERMISSION

THE BARBER AND THE BANDIT by L. D. Haberman

Cast

DOC Robert Sinclair
MAYOR John C. Stevens
RUSTY L. D. Haberman
WALLY LONG Wesley Day
ED SACKETT Terry Keeble
JEFF NICHOLS Robert Henderson
JIM TUCKER Paul Harris
THE JUDGE Harvey Mixon
CURLY BILL CONKLIN Rex Gunn

SCENE: Doc's Barber Shop; Deadwood, Dakota Territory. TIME: 1880 -Afternoon

Production Staff

Director Paul Harris
Technical Director Ralph Schram
Workshop Committee Chairman Gayle Keeney
Lighting nR, Wilson Stallard
Scenery Marlene Rettow, Beverly Dunlap
Bob Henderson, Harvey Mixon, Paul Harris
Prompter Mary Cheney
Properties Barbara Gunn
Hostess Charlotte Harris

::
 BEST PLAYS OF THE SEASON 1 9 5 1 by the Proctor
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These comments are usually given first orally at Assembly Day; they are therefore included under the program of the day. This year, they have been written after the criticisms in the newspapers have appeared, and for this reason are given a place at the back of the Bulletin. The remarks sum up the general response of the readers and judges to the year's work, and in some sort answer the comments of the reviewers in the journals.

IN THE SUMMARY OF THE YEAR'S CONTRIBUTIONS which closes this volume, certain new tendencies of a grateful nature appear. It is worth while to enlarge somewhat on these, to an extent which the single page of summation can not allow. Statistics in themselves are dull reading, but these summaries, examined together for several years, would show how closely drama follows the feeling of the day in subject and viewpoint. In the thirties, the propaganda play in which bankers were the villains and the intelligentsia were usually starving was prominent; in the forties the war play was to be expected, but it was balanced by intrigue plays in which a villain was always a Fascist; in these two decades there was a large number of Utopian themes, sometimes alleged to be actual societies, but often the center of one-act plays of a dream nature--fantasies of the future. In most of these, the criticism of society developed, as our political thinking was also doing, into an assumption that society was responsible for all ills, and that the individual was at his best a confused idealist wandering without aim or confidence in anything--especially in himself. It is important to observe, then, that in the lists for 1951, elements of strength appear. First, there is an absence of accepting as important the superficial witch-hunting which is clouding our political fields now; writers do not assume that a merely often-repeated term is dangerous; in short, there are no plays on the communist-villain, as there used to be plays on the Fascist rascal. Next, the dream-Utopias or Heavenly judgments for the Right are so few as to be negligible. Third, the pressing problems of the day, including those of race, are viewed in terms of individuals, who are depicted as composites of excellence and defects. Most inspiring of all is the wholly new category of good workmanlike plays, dealing with the individual's responsibility for himself, with a clear view of goals beyond mere success. The ethical choice made by strong characters, no matter what the physical outcome, is strongly represented (14 plays); allied to it is the group in which individual strength is seen to be a danger when it becomes overweening violence, and usually in some ironic manner defeats itself. Even the many plays on psychological themes have a definite coloring of individual responsibility instead of being mere case-histories--popular as that form may be on the professional stage just now. As for the distinctly "sociological" play of the thirties, the seven items which represent it this year almost balance the plays in which an individual struggles to find a sound and reasonable place in the light through his own energetic exertions (6 plays). This emphasis on the individual is good dramatically, since it means that authors realize an audience's better grasp of persons instead of types or "classes"; it is even better ethically--now drama is coming to maturity when it discovers that a man makes himself in the last analysis---if he is worth anything at all.

The year 1951 was the year of the one-act play. Instead of sending three or four excellent plays to the judges, it was necessary for the governors to submit half

a dozen which would have won many contests individually, plus a light-hearted satiric spoof on arena staging which, in such company, had little chance to win, but deserved attention. Of them all the most original and thoughtful was THE GIANT'S TRAP by Cornel Longyel, who won the Maxwell Anderson Award last year; but in spite of its power, judges found "the motives of too many of the characters cloudy, if not downright obscure", and poetic expression overcoming form to the extent that a "judicious pruning might be in order." The winning play by Mary Mruzik, RIVER RAT, was characterized as a "pleasantly sad, brief moment"-- as it is, having situation, but no plot; the presentation of the vigorous, dreaming child in slum surroundings, withstanding by her own character-force both slum and the cynicism of the educated tramp who passes by, moves one by dialogue rather than action. Another judge said of it, "What action there is, rings true, and the author has achieved several sharp characterizations." F.S. Joslyn's RED SKY AT NIGHT probably lost first place on account of its war setting, which the world in general proposes to forget and put away; it is a storn, economical, short play of believable and varied action--from the flexible mingling of a poker game with brief talk, to the crash of nerve-produced slugging between the bully and the peaceable officer; the fact that this man has committed manslaughter is less important than that he sees in himself the horror of wilful violence screaming out from what is basically a mind of good will.

An ironic twist of value marked Mel Hosansky's THE BRIDGE: beginning with the old theme of the underprivileged winning a way up and the privileged failing to meet his true capacities and fulfill them, it concludes with the inescapable fact that class has nothing to do with collapse of character, and that the inner strength is what counts; the dialogue was crisp and direct. Florence Bakalyar's storn, thoughtful THE DARK REALM made a fine balance to this. Close-knit in family talk, the play shows how sympathy and "understanding" have sapped the spiritual courage of a father yearning for his war-lost son; the wife's sudden harshness when he considers suicide, a harshness which is rendered sudden, acute, and telling in dialogue, saves him from this final decay. MARIE'S NEW DRESS, by Patrick Cunningham, is observed by one judge to be "compact and moving" but with a "weak title". The title could be scarcely worse; the theme requires Reprise or possibly Broken Refrain, since development of the plot has, in spite of realism, a lyric quality. A news critic spoke of the influence of Mr T. Williams in this play, but the comparison is both forced and tangential: this is not a case-history of mental collapse, but the effort of a woman living in the past of her honeymoon to repress the springing life of daughters, and the strong assertion on the part of the elder girl that (as she deliberately cuts up the treasured old wedding gown for a fancy dress ball) youth must be allowed its needs. The final departure of the mother into a fanciful waltz with the dead, moving before the portrait which dominates the room, and speaking to it, has an element of rightness, a lyric intensity, which is never reached by Williams, and has equal force with his best material as theatrical excitement. This play was presented by three young women of the Palo Alto Workshop Players with unusual vitality and understanding; the final scene was touchingly graceful, serio, & relentless.

All of these short plays showed mature grasp of the technique necessary to the successful short play -- rapid exposition, full variety of suspense, and sudden rise to conclusion-climax. All showed strong sense of theatre without sacrificing drama.

Comedy is the most difficult dramatic form to write well, and it is rare that large numbers of competent comedies go to the judges. In 1951 three full length plays received the final nods, with a fourth causing exhaustion from laughter for one act and mild diversion for the repetitions of the one situation in acts II and III.* A pleasant piece of ~~homely nonsense~~ was the contribution from Canada-- Catherine Sinclair's SAUCE FOR THE GANDER; it should make a good community theatre piece in the North. Roger Squire's MRS BAYNES & MR PARKE was a treatment of the folly in essay-

ing escape from unsuccessful marriage among the second-rate intelligentsia; possibility of Coward-like satire here was dimmed by the frequent intrusion of sympathy for the incompatibles themselves, but the smart-set "line" was witty and true to the characters etched in to voice it. An ingenious subplot of a dotty aunt with a passion for animals was left incomplete, and too hastily hurried to a close by marriage with the family doctor; the stage effect could be funny, but motive and true comic character-line of development was missing.

COMFORT ME WITH APPLES, by Robert Crosby Colson, won the Etherege Award for its ingratiating satire on personal independence threatened by romance, the church, and--the modern dragon-- psychology; it was presented as one of the Peninsula Festival plays and as the peak of Assembly Day, and as such was snubbed by newspaper critics firmly set on seeing in it a symbology as curdled and heavy as that of T.S.Eliot. In part this view was encouraged by a performance too deliberate and solid for the requirements of the piece; it demands flickering speed and bright, good-natured sophistication, which can only be effected on stage by players of some experience who have acted together long enough to play into each others' hands for timing and inflection-- and the leading young man in particular must be a fellow who seems casual to the point of vagueness, but is capable of seizing the wildest avenue of escape without flinching, when it means his mastery of his existence. But the gentleman assigned this part had never been on a stage before; the experienced El Canino players were not cast to give him support and speed; and the fatuously complacent female professor of psychology, the chief antagonist, was not cast or played as the author's notes clearly directed. In part, however, both reviewer and director may point to errors in the play-development which, amended, would have provided clearer and quicker grasp of the play's point. It is worth spending some time to establish those.

The plot is one of those delightful affairs in which the actual and the impossible interplay: a young Ph.D. in psychology is at home on vacation with his witty, sane, equable mother and the young woman he will marry if he gets a college job; to them comes a female psychologist, head of a department in a college for women, who wishes to confer with a prospect before hiring him--the resultant conversations being the splendid backlog of comedy in the play. His uncle, an Anglican bishop, is a visitor who deplores both psychology, its representative, and her works (which reduce the royalties on his own spiritual messages in print). The professor hopes that her new instructor will have some neurosis or at least aberration, so that the student body of wealthy and of course neurotic young ladies will find an understanding ear--at least that-- in him. He is aghast, but his fiancée, fighting for her wedding, creates at once a yarn about his having been associated while in service in Asia with a person remembered as a Medusa, all complete with snakey locks and power to resolve a human being into stone by a mere look. The story is going down fairly well when news comes that the circus in town has caused police to cut off all streets in the neighborhood because it has lost a genuine Medusa whose glance is dangerous to the public. The rest of the play is a melée of excitement around the young man, alleging that he must rejoin his Asiatic nurse; the psychologist, wholly unsure as to the actuality of fact or aberration, and alarmed by both; the bishop, who merely is anxious to get off to a christening and to know that his nephew's oriental lady is not a Presbyterian; the fiancée, who perceives herself deserted, and the cool, delightful mother who thinks every man should have his own life and ideas, whatever they are; a girl whose prize sow has died and apparently turned to stone; and the circus worker who comes in asking for more rope, since the young person who acts as the "Medusa" has frayed hers all out in pretended savagery. The final curtain has impeccably funny impact: the young man has departed, and the psychologist and bishop stand waving goodbye--but in the act they are frozen with arms uplifted; something

has rendered them ineffectually stony, and from a distance. Enter the cheerful figure of the mother, dusting her hands and humming; she sees the two rigid figures, and with pleased interest pokes at them; unperturbed, she goes to the telephone and calls the professor of anthropology at the university as the curtain comes down.

Now, clearly there are in this delightful mélange a small group of governing ideas -- that there is more in heaven and earth, Horatio, than is dreamt of in your psychology; that the power of the mind, scarcely as yet explored, may have capacities (especially for self-preservation) as yet untapped, which may include turning the people one detests to stone --- a truly hopeful thought; and that the happy person, here both mother and son, is completely open-minded, and can either believe or do anything. This is nonsense, but satiric nonsense, and stuff from an adult mind. The trouble was that Mr Colson failed to strike his accents neatly and firmly. He begins his play with the 4-H girl lamenting her stone-dead sow, so that apparently the Medusa is at large and is operating as a physical fact before any spoof is begun at all---this imbalance is never resolved. His next step is to have the fiancée think up a good lie about a wild experience so as to secure her marriage, and the hero merely agrees in semblance at first and later alleges (at great length) that he actually did promise life-long faith to an Asiatic snake-maiden. He brings in the circus workman asking for rope for a fake, and admitting that the story of escape is false, so late as to be useless in creating amusement, and at a time of excitement when he is more a confusion than a comic development. Mr Colson further clutters his main satiric point by bringing on a bunch of roses ostensibly picked by the Medusa merely to alarm the psychology professor and suggest uncertainties (it is never clear how the flowers were gathered). His greatest mistake, however, is to allow the satiric-minded and equable mother very few lines aside from household arrangements, when he should have shown at the very last that she had picked the flowers, etc., so as to lead to her cheerful and unmoved final curtain pantomime. He has also allowed the fiancée too much space, when she should be one of the tiresome details of a young man's life, endlessly "believing" and clinging; motivation in wanting a job for her youth so as to marry him is not enough reason for her, an unimaginative and unsatiric person, to create the first yarn of the alleged Asiatic experience---it would be much funnier for her to doubt the yarn as told by him, then from sheer "love" to believe it, and then to be possessively jealous of the foreign "claim" on him. The two character parts, professor and bishop, arc at present without flaw. What one requires at the end is the emphasis on two spirits genuinely free--mother and son: the son going off (no-one knows securely where, but without church, psychology, and Love) and leaving the stone figures of the chief pests (I think the fiancée should join them) -- whether stony from a Medusa or by act of a whacking good lie and a mind set to use it, matters not; the mother quite willing to see the son go his own way, and cheerfully amused at a new experience --for which she is always prepared--this time being the statutory on her terrace resulting from her brisk son's will to independence. The play has enough of its basic satire developed so that under the advice of the author, who flew from New York to watch rehearsals, these ineptitudes should have been cleared away.

Of the serious full length plays for the Stevens Award, it is pleasant to record that all three leading contenders were men, offering plays mature in theme and in rich completeness of expression. The award went to Irving Fineman of Vermont, who

* The fourth piece was a wild farce by Frank Magary, concerning the effort of two thugs to rob a bank by means of explosion; title, THE HEISTERS. Opening curtains revealed a mound of debris with feet protruding from it and dust still rising; the agitated pal is pulling at the entombed man, who emerges to make the understatement that he overdid it. This line is exploited for three acts, with the assisting hands of two girls also immured. It is a one-act play stretched too far.

writes pleasantly that he has been always lucky with "firsts" -- his first novel was successful, his first flights in other forms equally so, and this his first play now follows suit. His work, *THE FIG-TREE MADONNA*, received varied comments with an overall approval: one reader thought the characters two-dimensional, another characterized it as excellent in theme but spotty in development and dialogue, with too many set speeches of like length --- but all agreed that its effect was tender and strong; the earthy peasant wife, learning that she is a widow, standing for life in daily humor and in fruition among the passing soldiers in the Italian village, represents that unflagging integrity which marks for us all, more than anything else, the simple best of the human spirit. Without any suggestion of imitation, the play has the same stark, brave piteousness that marks the farm farewell in "Grande Illusion". The division of the stage into three parts, revealed or obscured by means of gauze and lighting, makes an experimental quality necessary to it. Eugene Hochman's *HELEN OF PRAGUE* manages the difficult achievement of creating life-and-death interest of the most serious kind with ironically humorous lines, the convincing small talk of children, and the kindly atmosphere of a home on the edge of dispersal in post-war Europe. The witty scheme of the old Mother to get her daughter and the displaced man (bearing a dead relative's papers) away to safety with the grandchildren is involved, and requires careful exposition; but the expository lines are given such humor and point that we forget we are hearing necessary material. The real difficulty is that the believably pompous officer is a shade too romantic, and is used a trifle too quickly and easily. However, the urgency of dread, the desolation of post-war countries, hurries the piece along, and the forceful character drawing would reward performance.

THE LUCK OF CAESAR, by George Alan Smith, was criticized adversely by some readers for presenting "some of the most disagreeable people ever met with"-- but the fact remains that this is a slice of life as unsparingly direct and recognizable as "The Little Foxes," and in the present reports of major corruption in public life, it is a work of decided value. Its plot is as joltingly sharp as a news story in a modern newspaper: the Senator wants to be re-elected, and he has wangled support not only from the conservative businessmen but from the Union politician who intends to gain advantages from him which the liberals cannot manage to push across. The Senator's fortune is based on, and involved in, a non-explosive form of gasoline; the first blow against him occurs in the frightful explosion at the local plant, & the second comes in the fact that he cannot be secure against revelation of the facts in the newspaper which he thought he controlled. The charges and counter-charges, the cross-blackmailings, which bring out the fact that he and the conservative old-established-family partners have been deliberately adulterating the gas to make a larger fortune for them all, build into a struggle for mastery of intense excitement, and through racy colloquial talk alone. The struggle of false ambition & the man's pretense of weary resignation at the key moment are frightening in their immediacy of impact; we have here the tug of tragic taking-the-wrong-road and sticking to it which ought to have been the action in Arthur Miller's praised "All My Sons" ---and was not. In that play the action was reminiscent talk and growing alienation of son from father; here the daughter is already alienated, and is part of the war which is waged here in the calm setting of a civilized library and (by implication) over a civilized radio hook-up. This is a man's play, for men; there are but three women in it, and they are of a calibre to share the masculine harshness of the drama. The luck of Caesar is, of course, to die just as the scandal is breaking -- but instead of softening the theme, this seems the last trick of a man who could have been a force for well-being, and chose instead the clever rascal's self-defeating way.

In all, a season of worthwhile reading, which it was a privilege to consider & recommend. It is our hope to see more than one of these plays in action on the stage.

ACCOMPLISHMENTS of FORMER CONTRIBUTORS (1) 1950 - 51

Sidney Alexander, who won the Maxwell Anderson Award in 1948 with SALEM STORY, and contributed scripts at earlier times, has just issued a novel-- THE CELLULOID ASYLUM (Bobbs-Merrill)-- based on his recent experiences in Italy.

James Broughton, whose SUMMER FURY won the Alden Award in 1945 and entered a history of production here and abroad, is directing satiric and poetic films which have won awards at foreign conferences. Some of these are based on his own poems; the author's own voice reads them on the sound track, and in several of the films he enacts a part. The stories are released on 16mm for the public; they have been warmly reviewed in film columns of responsible magazines.

Richard Eshleman, author of the Benet honors play COME OUT OF THE WILDERNESS (1949) submitted THE TIME IS TOMORROW in 1950. This peace play, presented often after its first success at UCLA in 1950, was produced at the Studio Galleries in San Francisco in September 1951.

Agnes Gray submitted MAID OF BRAZZAVILLE in 1943; it was published two years later by Baker, and was used by Handley High School of Roanoke as its entry in the 9th Drama Festival of Alabama College in Montevallo, Alabama (1950).

Aurand Harris, author of the honors play SPEAK TO THE EARTH (1948), won second place in the 8th play competition of Seattle Junior Programs for his juvenile, YOUNG ALEC, in 1950.

Gilbert Highet, who submitted two short verse plays of merit in 1938 (one of which, THE APPLE--rich and sardonic treatment of the Joseph story-- was read at Assembly that year), has become an eminent academic figure at Columbia University. Translator and commentator on classic literature, he has also had wide recognition for his book THE ART OF TEACHING.

Sylvan Karchmer, contributor of 1948 & 1950, is staff member and contributor to a new literary magazine, "California Quarterly".

D. Warner Law, author of prize plays in 1949 and 1950, was represented at the San Francisco Municipal Theatre by his SIGHT UNSEEN, ghost comedy which won the Ethorege Award in 1949; Barbara Horder directed (May 1951). The piece is now a French publication, and finds production regularly in regional theatres.

Cornel Lengyel won the Maxwell Anderson Award in 1950 with his THE ATOM CLOCK; the play also won an award in a YMCA contest in St Louis. Parts of the work were printed in Saturday Review of Literature (July 21, 1951). Mr Lengyel was appointed fellow-in-residence for a term in 1950-1 at Huntington Hartford Foundation, as a result of his work and its awards.

Eugene Lerner won honors for his THE TENDER FRANCH (Stevens Award division, 1949); it was produced at Swarthmore College, Penna., in December 1950. He is now executive secretary to "New Dramatists Committee Incorporated", a group including Howard Lindsay, Elmer Rice, Robert Sherwood, and other well-wishers of drama.

Thomas McEvoy Patterson, whose magnificent Negro play AMERICAN PRIMITIVE won the Stevens Award in 1947, will see it on Broadway in the coming spring, it is announced in Variety and the N.Y. Times. Produced by J.P. Miller and William Lanteau, it will be directed by John Stix. Mr Patterson is now teaching playwriting at the University of North Carolina.

Howard Richardson, author of the now famous DARK OF THE MOON (Maxwell Anderson Award, 1942) has been busy in eastern theatrical circles since that first success. Most recent play was BIRDS OF PREY, given a try-out at the Ivy Tower Theatre of New Jersey.

James Schevill, contributor in 1947 & 1948, has issued the first biography of Sherwood Anderson (University of Denver Press). A new play has also received try-out from a players' group in Berkeley, California.

Emmett Shields, author of honors plays in 1947, 1950, is director of the All Blind acting company, under his pseudonym Tak Pondarra. The group put on a production at the Geary Theatre in San Francisco in December, 1950, and was to proceed thence on tour.

Arnold Sundgaard, author of EQUINOX (presented at Assembly and published in "Best Plays of the Year" in 1941), has been associated with the excellent Theatre Repertory association and has produced original plays at the University of Texas and the state celebrations of Utah. Most recently he has composed the beautiful libretto for the folk opera DOWN IN THE VALLEY, composed by Kurt Weill on the basis of the hill ballad. The piece has been performed in the north west frequently, and is obtainable in record albums.

NOTE on AMERICAN CIVILIZATION Exemptions from Admissions Tax, 1951

The minds of American legislators are in modern times schizophrenic concerning recreation and taxation. As a race, marred by Puritan memories, we take pleasure in taxing "luxuries," and it is typical of the Puritan mentality in government that a heavy tax was laid on recreation (a thing suspect) and especially on theatre (sinful, as all Puritans know). During the wars, modern psychology, fashionably applied to the fighting forces, ordained that vast sums of money should be spent, and vast energies used, in keeping up army morale by recreation--specifically by the innocent recreation of theatrical performance or entertainment. We had, then, the odd situation that what is a basic need for troops is taxable luxury for civilians. But a light has dawned.

In the Federal Tax Guide (XXI.44) appear these notes this year: 259-- free admissions, formerly taxable, are now exempt, and taxes on reduced - rate admissions are based on the actual rate paid for admission instead of on the standard rates; 260-- exemptions that were in effect prior to 1941 have been restored as of November the first of 1951 (this covers non-profit entertainments); 382-- certain educational or esthetic organizations may present performances tax-free (the local representative of the Revenue Offices should be consulted here).

These provisions lift a weight from the community and college theatres; the money itself is needed income, and the unpleasantly uneven sums for admission required by the tax schedule can now be regularized to the comfort of audience, and association book-keepers. The next step is to show government that theatre in general, as weighed down at present by union gouging and material expense, requires exemption as well, as a civilized force of national expression and unifying interest.

CONTRIBUTIONS to the COMPETITIONS of 1951
D R A M A T I S T S ' A L L I A N C E

(NOTE: ### indicates the composition winning first place in its category among the awards; ## indicates distinguished worth in the second ranks, for general excellence which -- in the judges' opinions -- has not reached the quality of the winning items; # signifies deserving elements such as style or originality of theme or character effectiveness, in works which fail to combine all the requirements of construction, dialogue, theme, expression, which are to be found in the superior pieces. AWARDS OF 1951, which alternate with others in the even years, are indicated by these symbols: (Ald) the RAYMOND MACDONALD ALDEN AWARD for SHORT STAGE PLAYS; (E) the ETHEREGE AWARD for FULL LENGTH COMEDY; (S) the THOMAS WOOD STEVENS AWARD for FULL LENGTH DRAMA in PROSE or VERSE. Plays not fully registered, in spite of information sent to the authors, cannot be read; they are here listed with the mark ---- .)

- Allen, Ralph Gilmore -- 3224 W. Penn St., Philadelphia 29.
WORLD WITHOUT END. (Ald) Unending and inevitable evils are the ends into which war leads us. One act, 7m 3f 2choruses.
- Backer, John H. -- Engimattstrasse 6, Zürich, Switzerland.
ATOM X. (S) 3 act mystery play with comic twist on activities in security office of a D.P. camp. 2 int. 12m 3f, extras.
- Bakalyar, Florence -- 206...51 St., Des Moines, Ia.
THE DARK REALM. (Ald) 1-act prose play on melancholia of dead soldier's father, & his salvation by harsh common sense of his wife. 3m 2f.
- Bell, Margaret C. -- 431 So. Main St., Greensburg, Penna.
FIT FOR THE KINGDOM. (Ald) 1-act on Roman general's wife, a half-hearted Christian convert, who deserts her new religion when husband depicts the limited life they would live as Xn exiles if conversation be known. 1m 2f.
- Bleier, Sylvia -- 846 East 175 St., New York 60.
PSYCHOSOMATICALLY SPEAKING. (Ald) 1-act on professional rivalry between doctor and psychiatrist. Lively dialogue, possible for use in high school. 3m 4f 1child.
- Bried, Hedi -- P.O.Box 74, Corte Madera, California.
THE SECRET GARDEN. (S) 3-act play of the girl who finds settled love in the workman who had possessed her & in new tomorrow without philandering father, self-centered invalid mother. 5sc, 1 ext, 4m 4f.
- Boyd, Clarence H. -- 1617 Jaynes St., Berkeley 3, Calif.
MORNIN', GLORIA. (E) 3 act comedy on girl who could not wait for the Kinsey report. 1 int; 4f 2m.
- Brown, Polly -- 200 Washington St., Kosciusko, Miss.
PILATE. (Ald) Verse play in 4 scenes, 1 act, on Pilate's indifference to the case of the Savior & subsequent agony at knowing his error, realizing that life with this knowledge will be worse than any death. Economical & passionate in development. 1 int, 1 ext; 7m 1f, extras.
- Brown, Sonia -- 3191 West 4th St., Los Angeles 5.
LONELY HEARTS. (Ald) 1-act on perverse cruelty of the lonely against the lonelier in a supposed "friendship" club. 4m 5f.
- THE STRATEGY OF MURDER. (S) Nero, in Hades, relates to Satan the cause of his downfall in 19 flashbacks, blaming his plight on the debased immorality & intrigue of the Roman court. 2 acts, 18 int, 1 ext; prologue & epilogue; 15m 8f.

- Bruce, Stanley -- P.O. Box 1283 (Main Office), Los Angeles 53. 11
- BATTLING RED McGUIRE. (Ald) Balding Lothario almost elopes with his best friend's secret wife, but winds up with date with a clerk at the railway station.
- TOP MAN. (S) Success comes not through riches & position but through what we are. Prol., 3 acts 6 int sc. 6m 5f.
- Burgess, Marva -- 349 Franklin St., Ogden, Utah.
- THE GENTLE HAND OF LOVE. (S) Before faith, sympathy, abiding love, antagonism, confusion, disappear. 8 sc., 1 int; 3m 4f 2chldr.
- Burke, Richard J. -- 425 Claremont Ave., Kenmore 23, N.Y.
- AUREOLAE. (Ald) Maladjusted, dissatisfied Callahan learns the hard way that brute force leads to utter despair. 1 int. 3m 1f.
- Carr, Harry -- 1214 West 39 St., Los Angeles 37.
- THE NEW GIRL. (Ald) A widow's pathetic effort to better herself by copying a young working-girl's clothes. 1 act 3 sc, 1 int. 1m 3f.
- Cassatt, Elizabeth Jane -- 311 Linden Ave., Haddonfield, N.J.
- MOUNTAIN MUSIC. (Ald) 1-act folk drama: struggle between a "spirit fiddler" and young mountaineer for mountain girl. 2sc, int. 1m 3f.
- Chillman, Dawes -- 2242 Stanmore Dr., Houston 19, Tex.
- THE HALF-WITTED BEAUX. (Ald) Young dandy and chauffeur change places so that master may escape maid and win lady, servant may escape lady and win maid. 2 int sc. 3m 3f.
- FRIPPERY & POMPOSITY. (Ald) 18th century father arranges advantageous marriage with friend of young son; son helps friend to defeat it by disguise. 1-act 2sc, int; prol., epil. 6m 3f.
- Clements, Jay W. -- 577 High Drive, Laguna Beach, Calif.
- LISTEN TO MY VOICE. (E) Attempt to treat lightly the effort of Navy chaplain to return to everyday life. 3 acts 9sc, 1 ext. 7m 4f, extras.
- THY WILL BE DONE. (Ald) Conniving ranch woman, desirous of oil property near her, so excites son that he kills neighbor who will not sell; she realizes greed has lost her all. 2sc; 3m 2f.
- Clepper, Patrick M. -- 969 Lincoln Ave., St Paul 5, Minn.
- THE INN ON THE CHALONS ROAD. (Ald) 1-act on the romantic response to Mme Royale from idealist & revolutionary during flight of Louis XVI & family; expensive set, both coach & inn. 5m 3f.
- Coggin, K.G. -- 3644 Taylor Ave., Drexel Hill, Penna.
- THE PRINCE OF MOROCCO. (Ald) In reversed situation of Shakespeare's girls dressing as men, bandit Prince pursues fair maiden. Int, ext, sc; over 11m.
- Cohea, Sylvia -- 2856 Kitchener St., Oakland 2, Calif.
- # SHAPES OF CLAY. (S) Woman devoted to actor-husband tries to mold lives of son and daughter, but loses both to their own desires & tastes. Good plot & characters, little skill in dialogue. 4sc, 2 int; 2m 3f.
- Colson, Robert -- Apt. 1 D, 200 East 101 St., New York 29.
- ### COMFORT ME WITH APPLES. (E) Witty satire on pretensions of religion & of psychology, plus romantic girl, to settle young veteran's simple affair with a modern Medusa, whom his mother takes in stride, as an open-minded person. 3 acts, 4sc, 1 ext. 5m 4f. Produced at Dramatists' Assembly.
- Cooley, Sidney A. -- 6627 Franklin Ave., Hollywood 28, Calif.
- # DANCE, SWEET NYMPH. (S) 3 act drama on taxi dancer who, wrongfully beaten in childhood by brutal father, seeks revenge on all men through sadistic love. 4sc, 6m 1f.
- FORTY-SIX MACHINE-GUN BULLETS. (Ald) Two prostitutes extort money, sympathy, from American seamen. 1 int, 3m 2f.
- HUSTLIN'. (Ald) A study of raw street life, off limits to GI's, with MP's confounding the streetwomen's trade. 1 ext, 8m 5f.
- I'M A HERO. (Ald) Nerve-wracked seamen aboard ship loaded with bombs so-

lect one of their number as probable traitor; then ship is torpedoed. 1 int, 6m.

KEROSENE. (Ald) Local troubles and inner conflicts of army office overseas. 1 int, 16m.

Courtney, James J. -- 545 Pleasant St., Holyoke, Mass.

THE BRIGHT FUTURE. (Ald) Idle man whose wife remains devoted waits for a break until she has enough, and leaves him. 2m 2f.

Crawford, Opal -- 1088 South Logan, Denver 9, Colo.

---- HOTEL OF FRIENDLY NATIONS.

Cunningham, Patrick -- 3109 South Hoover St., Los Angeles.

KNOCK-OUT. (Ald) 1-act double set, 2 int, show dressing rooms at Madison Square before & after fight in which young fighter having won from confident older man, may see idea of his own future, death.

A NEW DRESS for MARIE. (Ald) 1-act of mother obsessed by love of dead husband of her youth, who goes mad when daughter, to shock her into grasp of reality, cuts down her wedding dress for a costume-ball. Theatrical but effective. 3f. Produced, Palo Alto Workshop.

Curtis, Christine Turner -- 17 Morton Street, North Abington, Mass.

HERRING RUN. (S) 3-act play of Cape Cod life: mother cuts the close tie which binds only son to her, sacrificing happiness for his maturity. Good colloquial talk in sandy jargon marked by strong rhythmic quality. 7 sc, 5m 7f, 1chld, extras.

Dawson, Winston -- 65 Calvert Ave., Detroit 2, Mich.

COLOR ADDED. (E) Activities of a family in southern town, with criticism of our better-known racial and religious prejudices & others. 3 acts, 4 sc, 1 int; 7m 12f.

RAISING THE DEVIL. (Ald) 1-act rendering of the old folk tale of Big Hans & Little Hans, The Student of Salamanca (or other title) in terms of the circuit preacher who is able to raise spirits (the concealed lover) before astonished husband; here sells the family patent medicine as well. Elaborate business well worked out in script, which would amuse many. 1 int; 4m 2f.

Day, Frank Perrott -- 4215 Highland Ave., Manhattan Beach, Calif.

A WOMAN FROM NEW YORK. (E) 3-act play on spoiled brat who learns that happiness is a two-way job, giving as well as receiving. 1 int; 13m

Decker, Hermine Duthie -- 801 West 45 St., Vancouver, Wash. 8f.

BLACK DUST. (S) 3-act discussion of the new government to come after almost complete devastation by atom warfare; against odds, American spirit provides individual democracy. Bits of violent action occur, but the piece is chiefly repetitious discussion. 1 int; 10m.

THE WAVES ROLL IN. (S) Representative personages in basement during air-raid present typical responses. 1 int; 4m 7f. Too limited for 3

Deutsch, Robert H. -- 720 South Normandie, Los Angeles 5. acts.

THE HUMMING BIRD. (Ald) 1-act morality play showing secularization of the older religious qualities as characters: Satan a psychopath, the unbelieving undamned, the miraculous angel a policeman.

PETER PIPER. (S) 2 act drama on the passive man in modern marriage, showing how normal woman turns aggressive or seeks such a man, with divorce as result. 8 sc, 2 int; 8m 7f 1chld.

Dickinson, Joseph Currie -- Lafayette St., Brownsville, Tenn.

THE CONSCIENCE OF THE KING. (Ald) A play of historical import canceled, a ghost of the royal protagonist appears to janitor and box-office girl of theatre, & they rehearse the play ending in king's death. 2 sc, 1 int; 2m 1f.

Downs, W.H. -- 4452 College View Ave., Los Angeles 41.

SCREEN TEST. (Ald) Boy meets Girl in T-V producer's office. 3 int; 2m 1f.

1. The first of these is the fact that the present system of taxation is not only unfair but also inefficient. It is unfair because it places a heavy burden on the shoulders of the poor and the middle class, while the rich escape payment. It is inefficient because it does not encourage the production of goods and services which are most needed by the community.
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5. The fifth of these is the fact that the present system of taxation is not only unfair but also inefficient. It is unfair because it places a heavy burden on the shoulders of the poor and the middle class, while the rich escape payment. It is inefficient because it does not encourage the production of goods and services which are most needed by the community.
6. The sixth of these is the fact that the present system of taxation is not only unfair but also inefficient. It is unfair because it places a heavy burden on the shoulders of the poor and the middle class, while the rich escape payment. It is inefficient because it does not encourage the production of goods and services which are most needed by the community.
7. The seventh of these is the fact that the present system of taxation is not only unfair but also inefficient. It is unfair because it places a heavy burden on the shoulders of the poor and the middle class, while the rich escape payment. It is inefficient because it does not encourage the production of goods and services which are most needed by the community.
8. The eighth of these is the fact that the present system of taxation is not only unfair but also inefficient. It is unfair because it places a heavy burden on the shoulders of the poor and the middle class, while the rich escape payment. It is inefficient because it does not encourage the production of goods and services which are most needed by the community.
9. The ninth of these is the fact that the present system of taxation is not only unfair but also inefficient. It is unfair because it places a heavy burden on the shoulders of the poor and the middle class, while the rich escape payment. It is inefficient because it does not encourage the production of goods and services which are most needed by the community.
10. The tenth of these is the fact that the present system of taxation is not only unfair but also inefficient. It is unfair because it places a heavy burden on the shoulders of the poor and the middle class, while the rich escape payment. It is inefficient because it does not encourage the production of goods and services which are most needed by the community.

- Elliott, George P. -- 1572 Euclid Ave., Berkeley 8, Calif. iv
- # BEHIND THE TALL DOORS. (S) 2-act psychological drama in expressionistic form: male cousins are illicit half-brothers, one steals the beloved of the other and is killed by him; four friends are chorus eternally questioning life. 1 expr. set; 7m 2f. This play was given workshop production (before being submitted) in Berkeley little theatre.
- Ellis, Dorothy -- 2960 Steiner St., San Francisco.
- A LITTLE PEACE AND QUIET. (E) 3 act domestic chronicle of man who wants a wife, apartment, car, & a little peace & quiet. 6 sc, 1 int; 9m 6f.
- Eppy, Gladys K. -- 41 Church Lane, Babylon, Long Island, N.Y. 9m 6f.
- HOUSE OR CHICKEN COOP? (Ald) 1-act showing that racial barriers do not exist where sincerity, kindness, motivate individuals. 1 int; 2m 3f, 2chldr.
- INHERITANCE. (Ald) 1-act in 5 scenes: to apply oneself earnestly to the field for which one has love and ability to progress is spiritually rewarding & brings material success. 2 int; 4m 4f.
- Eshleman, Richard Edwin -- 2001 Kelton Ave., Los Angeles 25.
- THE AXE OF GOD. (Ald) 1-act on understanding of Luther by young runaway monk in the apparent contradictions that sometimes make great men seem to have feet of clay. 1 int; 6m 1f.
- # THE TIME IS TOMORROW. (Ald) 1-act peace play set against panorama; family wanders through Europe to America in search of peace. 8m 1f. See page on accomplishments of contributors concerning this play.
- THE WOMAN IN STRINDBERG'S ROOM. (Ald) Group of people in room where the dramatist once lived (in Paris) are influenced by his "tortured soul" philosophy. 1 act, 1 int; 3m 2f.
- Evslin, Bernard -- 16 Horseshoe Lane, Levittown, Long Island, N.Y.
- A CORNER OF THE NIGHT. (Ald) 1-act fantasy on couple's theatrical & philosophical dreams & nightmares. 1 int; 2m 2f.
- Field, Martin -- 8115 West Romaine St., Los Angeles 46.
- THE SALE. (Ald) The essential goodness of people, as discovered by young husband in business deal with in-laws. 1 int; 2m 4f.
- Finch, Robert -- Box 938, Dillon, Montana.
- A POINT OF VIEW. (Ald) Worrier is reformed by cheery suggestions of the down-at-heel who refuses to worry, but reformer loses gaiety & commits suicide.
- WHISTLER'S GRANDMOTHER. (E) Love-smitten barkeep masquerades a customer as grandmother to create the homey touch. 3 acts, 4 sc, 2 int; 2f, 8m.
- Fineman, Irving -- Shaftsbury, Vermont.
- ### THE FIG-TREE MADONNA. (S) Italian widow whose husband had carved madonna of fig wood is impenitent before it when after long resistance against soldiery she helps a young GI attain decent maturity. 3 acts, 4 sc; 3 int, 1 ext; 5m 1f. Recommended to Municipal Theatre, San Francisco.
- Fisher, Bernard Dale -- 2150 Lincoln Park West, Apt. 806, Chicago 14.
- THE ANSWER. (Ald) "Lady or the Tiger" type of question-tale involving a lover expecting answer to proposal, friend who causes doubt, & phone-ring which brings down curtain. 1 int; 2m.
- THE BENCH. (Ald) Boy & girl, pre-service friends, comment on war & his navy service. 1 ext; 1m 1f.
- BON VOYAGE. (Ald) After saving for a trip for years, wife is told she is to die in a year and commits suicide. 1 act 4 sc, int; 3m 2f.
- CHANGE TRAINS AT KNOXBURG. (Ald) Barber, shaving stranger changing trains, talks of moving to city, but audience knows that wife & family will prevent it. 1 int; 2m.
- DECISION. (Ald) Star footballer rejects bid to fraternity when his Jewish cousin & friend is refused. 1 int; 2m.

ELEVATOR. (Ald) Ex-elevator operator, now a movie star, breaks the heart of an elevator operator in a Beverly Hills apartment. 2f.

EPILOGUE. (Ald) Interlude between college man and chorus girl the morning after. 1m 1f.

REFORMATION. (Ald) A strip dancer tries to convince herself she has given it all up. 2f.

REPRISE. (Ald) Father & daughter riding together recount past mistakes & consider suicide on way to father's mistress. 1m 1f.

SHADOWS. (Ald) A sailor turns the tables on a prostitute. 1m 1f.

(It will be seen from the outlines of these plays, so generously submitted, that their chief faults are two: they treat of hackneyed shocks, and they are for the most part limited to 2 or 3 persons. The result: routine effect, mechanical development.)

Fossum, Bernice H. -- 5280 Washington Blvd., St Louis 8, Mo.

SKIRMISH IN VETSVILLE. (Ald) Young marital squabbles & difficulties. 3m 2f.

Foster, Gladys -- Washington Valley Rd., Morristown, N.J.

COUSIN MOREY. (E) Rich popular author, about to wed 4th (young) husband, is kidnaped by greedy relatives, but escapes them with their hoard. 3 acts, 1 int; 4m 3f.

Frank, Bernhard -- 674 West 161 St., New York 32.

EPILOGUE. (E) A burlesque of ANTONY & CLEOPATRA; they are judges as to whether they belong in heaven or hell. 1 act, 4 sc, 1 int, 1 ext;

Ghelardi, Raymond -- 1990...16 Avenue, San Francisco.

DANCERS IN THE DUST. (Ald) Man assures Negro he has a friend because of himself, not because of acceptance of entire race. 1 int; 3m 1f.

Gianos, Mary -- P.O. Box 1386, Pocatello, Idaho.

THE OUTSIDER. (Ald) Greek mother in America cannot accept her daughters' wish to marry "outsiders"--Americans. 1 int; 1m 2f.

Godsey, Townsend -- Branson, Mo.

THE LETTER. (Ald) Two time-hardened marines and younger man discuss war & women, the beloved of the boy appearing in visionary form to sing old ballad to him as he reads letter announcing birth of a child. 1 ext; 3m 1f.

PICCOLO. (Ald) Against background of soapbox oratory in public park, the girl finally brings the man to positive action about marriage.

Grafflin, Marjorie -- 14 East Franklin St., Baltimore 2, Md. 1 ext; 3m 1f, extras.

EASTER MORNING. (Ald) As a minister & flock set about Easter service, the miracle it celebrates becomes reality. 1 ext; 5m 4f, extras.

RELIGION & THE POET. (Ald) Religion is not the only verity. 1 int; 2m.

Greedy, Albert G. -- 1395 Eudora St., Denver 7, Colo.

EIGHT TO TWELVE. (Ald) On isolated Pacific island, young marine finds it is not possible to assuage universal hunger by remembrance of girl back home. 2 sc, 1 ext; 6m 1f.

Grinoff, Vladimir -- 5515...30 St., (N.W.) Washington 15, D.C.

PATH TO THE SUN. (S) Young man's struggle against impotence of aristocratic heritage & sister's devouring domination. 9 sc, 3 int; 4f

Gunn, Cleo P. -- 709 Latrobe St., Peoria, Ill.

FATHER AT THE ZOO. A short story in two scenes.

Hanlon, Robert W. -- 2411 First St N.W., Washington 1, D.C.

THE PARASITE. (Ald) Second engineer, warped in body, mind, destroys crew spirit & finally ship itself by preying on self-pity of the individual men. 1 act in poetic prose, 1 int; 9m 1f.

Harper, Rebecca Lee -- 3135 O Street N.W., Washington 7, D.C.

THE CACTUS & THE MORTICIAN. (E) Mortician retires to desert, but, pursued by rapacious family, kills off 50 and embalms them in cactus stems; arranges his own end ditto. 1 int; 7m 3f.

- Hawkins, Hugh -- 1028 South Haddon Ave., El Reno, Okla.
 # SWEET STOLEN WATERS. (S) 3 act drama on childless farm wife, who, enamored of vet hired hand, bears his child, but comes to realize his selfishness and returns appreciative to husband. 1 int; 5m 5f.
- Heitner, Robert B. -- 7840 Greensfelder Lane, University City 24, Mo.
 # JEZEHEL. (S) 3 act drama in verse on Jezebel, loveless & greedy, who is ruin of her husband Ahab, idealistic lover Naboth, only to be crushed by command of Elijah over Judean forces. Forceful, dramatic climaxes but blurred characterization. 4 sc, 1 int 2 ext; 4f 7m.
- Henderson, William -- 118 Greenoaks Dr., Atherton, Calif.
 # GOODBYE, ALEXANDER. (E) 3 act domestic comedy in which starry-eyed girl is released from infatuation with young "genius" by the back-firing of his wildest experiment. 4 sc, 1 int; 8m 5f.
- Hennefeld, Edmund B. -- 43 Cathay Rd., East Rockaway, Long Island, N.Y.
 DARKNESS CALLED NIGHT. (S) 3 act drama on Jewish refugees during postwar resettlement attempting to reach Palestine on old destroyer, being forcibly returned to Europe by French-British officials. 9m 4f, extras; 1 ext.
- Hillary, Sydney -- 205 Atwood St., Pittsburgh 13, Penna.
 ---- THE MELANCHOLY MINSTREL.
- Hochman, Eugene J. -- 3860 Monroe St., Toledo 6, Ohio.
 THE AMERICAN HEART. (Ald) Stylized 1-act on the collapse of Jones under high-powered contemporary life. Playing areas picked up by lighting -- int sets; 4m 1f, chorus of charity workers, tax collectors, insurance men.
- ## HELEN OF PRAGUE. (S) 3 act drama of post war endurance among the impoverished and displaced. 10 sc, 2 int, 1 ext; 2m 3f.
- Hoffman, Emanuel -- 4960 Drexel Bldg., Chicago, Ill.
 # THE MAN WITH A BEARD. (E) 3 act play on the completely independent man who broadcasts his rebellion against convention but succumbs to the wiles of a woman. 3 int; 5m 5f.
- THE MARTYRS. (S) 3 act play on Negroes' resentment of indifference and ill treatment (especially in housing difficulties), against wh. they organize. Street scenes, 20m 6f, crowds.
- Holden, Marcia Nichols -- 524 Minneford Ave., City Island 64, New York.
 NO TALENT. (Ald) 1 act play on the triumph of the normal amid supposedly superior "artistic" relatives. 5 sc, 1 int; 5f 4 chldr.
- Holman, Howard H. -- P.O. Box 2445, Hollywood 28, Calif.
 WEEK-END IN A BLIND ALLEY. (E) 3 act re-creation of STREET SCENE set in Los Angeles, repeating action almost scene for scene. 11m, 8f, 2dtd.
- Hosansky, Melvin -- 9027...149 Street, Jamaica, N.Y.
 ## THE BRIDGE. (Ald) Corrupted man returns in despair to scene of earlier ideals & hopes only to find that artist representing them also is corrupted, since decadence is within oneself, not in outer impressions or places. 1 ext; 4m 1f. The ironic turn of conclusion is effective here.
- # CAUSES. (Ald) 1 act on despotism of fanaticism: young Negro fighting for his people sacrifices wife & child, corrodes his nature, to further the fight. 1 int; 2m 1f.
- Hughes, Anne M. -- 329 East 197 St., New York 58.
 # THE ICE AGE. (S) 3 act drama on problem of woman summoned to testify against her husband before Congressional Committee concerning his alleged communistic connections; knowing him "guilty", she believes it contrary to decency & principle to testify against him. 1 int; 3m 2f 1chld.
- Hughes, John Frederick -- 515 West 236 St., New York 63.
 MAN'S BEST FRIEND. (S) 3 sc. on the very soul of materialism in mechanism. 1 int; 11m.

TOLD BY AN IDIOT. (Ald) The release from life of a hopeless idiot--contrived pseudo-philosophy. 1 ext; 3m 2f.

Israel, Allan E. -- 18 South Baton Rouge Ave., Ventnor, N.J.

THE FINEST ARMY IN THE WORLD. (Ald) Burlesque of modern leadership-- in hearty series of gag lines and sequences. 2 sc,int;13m 1f.

THE STRANGE VISITATION OF MARIE & LOUISE. (Ald) Ghosts eavesdrop on the triangle of modern lovers. 1 int; 3m 2f.

THE WORM. (Ald) The bookworm tries life among ordinary people--a comic appraisal of values of experience over learned knowledge, & of the problem of reality itself. 1 int, 1 ext; 7m 1f.

Jakoby, Paula -- Threefold Farm, Spring Valley, N.Y.

KASPAR HAUSER. (S) 2 act drama on the great identity-mystery of early 19th century, stressing the almost saintly nature of the released Kaspar when treated kindly; he is asserted here to have been the child of the Grand Duke, kidnaped by an angry mistress of his highness. 14 sc, 7 int 2 ext; 26m 6f, chld extras.

Jayne, John Joseph -- 307 East 63 St., New York 21.

OCTOPUS IN THE CELLAR. (E) Socialite gathers atmosphere for plays by her son Cholmondeley, but Grandma McGuire wreaks confusion to ally methods of her own, malice aforethought. 3 acts, 1 int; 8m 7f.

Joslyn, F. Stewart -- 1032 Amarillo St., Palo Alto, Calif.

RED SKY AT NIGHT. (Ald) Improvement cannot be gained by destructive activity; man must be constructive and better himself. 2 sc, 1 int;

Kahn, Jesse -- 613 N.Oakhurst Dr., Beverly Hills, Calif. 11m.

FLAMING TOWER. (S) 2 act drama on how corrupt men of education can be-- but more evil because they wear the mask of learning. 7 sc, 1 int;

Keating, Lawrence A. -- 210 East Michigan St., Milwaukee 2, Wis. 7m 5f.

NEAR CHAOS. (E) 3 act farce on what happens when there is an apparent atomic explosion on ranch in the far west. 1 int; 3m 4f 1chld.

OUR DEAR HUSBAND. (E) 3 act farce on bigamous man who has the ability to make his wives happy and not vengeful. Facility in comic dialog 2 int; 3m 4f.

Kellogg, Charles -- Carolina Playmakers, Box 1050, Chapel Hill, N.C.

LET US THROUGH! (Ald) Prologue and 1 act on struggle of the lower class denied its chance to rise by those of its own group who have succeeded and smugly assert new position. Interesting device of symbolic golf game. 9m 5f.

Kelly, Gordon -- 4013 Ridgecroft Rd., Baltimore 6, Md.

SURPRISE PARTY. (S) 2 act play on the serene doctor who remains faithful to wife & family in spite of adoring sentimentalist. 3f 2m.

Kennedy, Gladys -- Apt. 2G, 1418 North Sedgwick St., Chicago 10.

PROPHET OF UZ. (S) 3 act play on the life of Job, the accent being on patience as synonymous with integrity. 7 sc, 4 int, 3 ext; 16m 4f.

XENOPHON. (E) 3 act play with illusion scenes, 3 int sets: actress who has left stage for publishing career, wins award with old play in which her acting restores mind of aging recluse to rational values & love of her. 6f 3m, extras.

Knight, Charles A. -- 100 Ninth St., Oakland 7, Calif.

BLIND MAN DREAMING. Blindness may actually liberate a human soul rather than restrict it, granted that other powers are highly developed. (S) 3 acts, 1 int; 6m 4f.

Kornblau, Katherine -- 4352 West Van Buren St., Chicago 24.

CLOWNS IN CHAOS. (Ald) 1 act protest against war as man's inhumanity to man. 1 ext; 1m 2f.

Krechevsky, Leah -- 43 Courter Ave., Yonkers 5, N.Y.

OH FOR A SUNNY DAY! (Ald) A snowman introduces children to Mr Northwind, Greycloud, etc., the weather personalities. 8 girls 5m; 1 ext.

- THE PROPHET. (S) 2 act drama of one-armed vet preaching pacificism in N.Y. slums; he receives ridicule from audience and arrest as a nuisance, but provides inspiration for a few. 3 sc, 2 int, 2 ext; 11m 1f, park xtrs.
- Laing, Dilya Bennett -- East Blvd, Day Island, Tacoma, Wash.
- # THERE MUST BE SOME PLACE. (Ald) The draft-age generation should find a place where it may live serenely and come into its rightful heritage, in view of the world's materialistic preoccupations & uncertainties. Symbolism prosaic, dialogue good & brisk. 1 ext; 3m 2f 2 chldr.
- Landau, Julius -- 500 Eastern Parkway, Brooklyn, N.Y.
- THE BELL. (Ald) Family take sides for and against sending their father to a Home. 1 int; 4m 1f.
- Lane, Ralph -- 2651...16 St. N.W., Washington 9, D.C.
- A PLAY & NO PLAY. (Ald) Life slips through the pattern we set for it. 1 act; 3m 4f.
- Lapica, Ray -- 53 Grandview Ave., White Plains, N.Y.
- THE BROKEN STRING. (S) 2 act drama: life is too precious to destroy it in rage at one's mediocrity. 7 sc, 3 int; 3m 3f.
- NO MEN WANTED. (Ald) 1 act on the source of marital unhappiness in the confused and contradictory sexual mores of Americans. 9 sc, 3 int; 2m 3f.
- Laurer, Barbara M. -- 600 Park Ave., Syracuse 4, N.Y.
- THE LAST DEFEAT. (Ald) 1 act fragment without plot; group of soldiers spend the night in a tomb. 8m.
- Lebbetter, Thomas Alphonsus -- Winnipeg Clinic, St Mary's & Vaughan Sts., Winnipeg,
- # JAMES FARLEY, M.D. -- (S) 3 act drama on physician's struggle to resolve the conflict between feeling & duty. The play takes him through his history with sympathy & clarity, but is confused by having too many others in same struggle. 6 sc, 5 int; 10m 4f.
- Lengyel, Cornel -- 2000 Rustic Canyon Rd., Pacific Palisades, Calif.
- ## THE GIANT'S TRAP. (Ald) Poetic play in 50 minute sequence, a parable of man caught in his own hatreds: the mice against whom Meer has made his trap trade for it three mirrors--in which he sees himself a mouse trapped in his own works. Expressionistic set repr. 2 int; 9m 2f, disguised xtrs.
- MATTATHIAS AGAINST THE GREEKS. (Ald) Mattathias the Jew resists Greek commander, proves that Jews will be sons of truth & freedom--not slaves. 1 ext; 9m.
- ## MR RIDDLE. (Ald) Reuben Riddle, the Don Quixote who is modern man, engages in wrestling for reforms throughout life, and indignant at death for calling him before he has really finished work, seizes Death's scythe and pursues him too. 3 int; 2 ext; 10m 3f.
- Ludasy, Akos -- General Delivery, Cleveland, O.
- UP THE SPOKE STACK.
- Lynn, John H. -- 532 North Garfield, Pocatello, Ida.
- AFTER TODAY, BILLY. (Ald) Folk tale of Billy Nash dramatized in burlesque manner. 1 ext; 4m 3f.
- Magary, Frank -- 3124 Del Paso Blvd., Sacramento 15, Calif.
- ## THE HEISTERS. (E) 3 act farce of two robbers, bombing bank, finding the explosion backfiring; they are trapped with schoolteacher and daughter of bank official, and find themselves less canny than the ladies. Play explores all angles of how to pass time under the circumstances, but is too much in one line to fill an evening of theatre. 1 int; 2m 2f, xtrs.
- Mark, Charles Christopher -- 2984 South Mabbett Ave., Milwaukee 7, Wis.
- THE RAPE OF LOUISE. (Ald) Idealistic soldier is saved by younger girl from amused and predatory woman of sophistication. 1m 2f.

- Mark, David -- 301 West 46 St., New York 19. ix
- ## BLACK LIMOUSINE. (S) Daughter who idealizes mother as finer than she is, brings her to ruin "to save her" and by implication sets out on the same path the mother had taken, of domination over others. 3 acts, 1 int; 4m 3f.
- WHEN YOU HEAR THE SIGNAL. (Ald) The telephone here is a symbolic device for the idea that in times of stress the inner voice brings understanding & strength. 1 ext; 4m 2f 1chld.
- Marshall, Donovan -- P.O. Box 154 M, Pasadena, Calif.
- THE BLESSED BARNACLE. (Ald) 1 act on the well meaning old man bringing together a cripple and a no'erdownell; he dies before he finds out his error. 5 sc; 3m 1f.
- Maynard, Gould -- Filco Plastics Corp., 36 East 20 St., New York 3.
- A MAN NAMED... (Ald) Man is tortured by other men safe in the group & isolated from their tolerance; here, to shock us to attention, the group is colored, the isolated figure a white. 1 int; 12m.
- Meekauer, Walter J. -- 313 East 95 St., New York 28.
- THE HANDWRITING ON THE WALL. (Ald) Brief play on student rebellion in Germany, showing the difficulty of our political job in Europe. 5 int.sc; 9m 5f.
- Merwin, Neil -- RR#1, Sandpoint, Idaho.
- BALD-HEADED MAN'S LAMENT. A piece of fiction.
- Milder, Sidney -- 3696 Berkeley Rd., Cleveland Heights, Ohio.
- PLAY, FIDDLE, PLAY! (Ald) The intelligent modern must achieve his utmost in understanding & self-expression, seeing the importance of being free of excessive dependence on others. 1 int; 3m 1f.
- Miller, Herman -- 3920 Flower Dr., Los Angeles 37.
- # A PENNY FOR CHARON. (E) 3 act play: a satire on modern business practice as it affects an aging diamond-cutter who turns thief without a feeling of doing wrong. 1 int; 12m 2f.
- Miller, Marie Clark -- 654 Kenneth Rd., Glendale 2, Calif.
- THE CORSAGE. (Ald) 1 act play for women: confusion about two visitors to girls' dormitory, causing unintended cruelty to young woman who looks older than her years because of service as war nurse. 3 int;
- RUMMAGE. (Ald) Modern wife wins over her disapproving family to her way of aiding the world through rummage sales & Red Cross & of managing the household. 1 act, 3sc, int; 1m 3f 2chldr. This play has plot, but the characters are contrived, and time given for effecting stage business is wholly inadequate. /5f.
- SOCIAL SECURITY. (Ald) Rich woman's cook crashes society for the sake of daughter, with employer's help; she announces that she is marrying a childhood sweetheart--we never find out what happens to the daughter. 1 play for women only. 3 sc; 7f.
- WAR PRIDE. (Ald) A short play for women: the war-bride for whom wedding is in preparation complains that war allows no honeymoon, hears the deprivations undergone by her mother in earlier war. 5f.
- Moon, Mary -- 1604 Brookes Ave., San Diego 3, Calif.
- # THE BRIERY PUSH. (Ald) Two of the younger actors in Shakespeare's company save the lives of two abandoned orphans. 1 ext; 3m 2ch (1f).
- # MARY BEYOND THE MOORS. (Ald) A monologue of the thoughts of Mary Stuart awaiting execution--a summary of her life. 1f.
- Moyston, J.G.-- Warren, Cornwall Bridge, Conn.
- THREE MICE & A MONKEY. (S) 3 act scientific romance of your assistant to bacteriologist who persuades young delinquent to submit himself to dangerous experimentation; then, falling in love with him, tries to persuade him to retreat from agreement. 3 sc, 1 int; 5m 2f.
- Mruzik, Mary Elizabeth -- 8433 New Hampshire Ave., Affton 23, Mo.
- ### RIVER RAT. (Ald) Dreams of gaiety & comfort solace a ragamuffin and am-

- bitious child wanting to be a dancer. 1 ext; 3f 4chldr. x
- Mulligan, Margaret -- 606 South Allen St., State College, Penna.
- THE LONELY TIDE. (Ald) A young girl is enticed away by the ghost of her dead lover. 1 int; 3m 2f.
- Muse, Violet -- Apt.307, 3200 South Hoover St., Los Angeles 7.
- LIVE BAIT! (Ald) Small-town squabbling at a fishing pier. 1 ext; 4m 3f.
- Nasser, Phyllis -- 1848 North Mariposa Ave., Los Angeles 27.
- TOMORROW WE WIN. (S) 3 act drama on the complications of adopting a good orphan into a delinquent family. 1 int; 7m 5f.
- Neuenburg, Evelyn -- 1625 El Mirador Dr., Pasadena 3.
- REQUIEM. (Ald) An episode in the early life of Verdi. 1 int; 1m 2f, and sound effects of men's voices.
- SUSIE IS A VAMPIRE. (Ald) 1 act on a confusion between subpoena and telegram, parking violation & puppies, all affecting a bride & groom -- idea obvious too soon for good suspense. 1 int; 2m 4f.
- Newell, Donald Pierce -- 25 Jones St. (Apt.1 D), New York.
- # MANHATTAN HERMIT. (Ald) Successful playwright who has immured himself 3 years in metropolitan hotel, is invaded by his leading man and the girl he loved & left. Amusing and bitter wit, though on a hackneyed pattern. 1 int; 2m 1f.
- NO CARBON PAPER. (Ald) Dream sequences of a stuttering student who is unable but frustrated individual. 1 act, 7sc, 2 int; 15m 1f.
- O'Keefe, Ade Arthur -- 6947 Lafayette Ave., Chicago 21.
- SPITTIN' IMAGE. (E) 3 act farce concerning a general in occupied European town, saved from being U.S. presidential candidate by his unprincipled 8-year-old son. 1 int; 9m 3f 1ch.
- O'Pace, Leslie -- co-author; see Kahn, J.
- Patterson, Kenneth -- 2232 Laurel Canyon Blvd., Los Angeles 46.
- DISTANT PORCH. (Ald) The horse-and-buggy generation find it hard to adjust to the atomic age. 1m 1f (voices also of 1m 1f).
- HOTEL ROOM. (Ald) Violent experience in the past impairs the ability to create & accept change. 2m 1f, voices.
- SUMMER RIDE (E) - written with John Waldron - Farce on disastrous influence of radio & television on bored housewife who follows advertising edicts explicitly and patterns life on her favorite heroine's. 3 acts, 5sc, 1 int; 16m 5f.
- Perkins, Harry Aveline -- 2045 North Ivar, Hollywood 28, Calif.
- HIS WIFE HATH LEARNED TO KISS. (E) Life is made for man, not the reverse -- we are here to do & get what we want. 3 acts, 2 int; 8m 5f.
- Peterson, Felicie Crossley -- 587 NO. New Hampshire Ave., Los Angeles 4.
- WINGS PINNED TO A WALL. (Ald) Nazi domination seen from a woman's prison; over-didactic, with too much implied action. 1 act 2sc; 2m 5f.
- Porter, Harriette -- Box 2504, San Diego, Calif.
- WELCOMING WATERMELON DAY. 1 act farce.
- Porter, Robert N. -- 3012 Vista Crest Dr., Los Angeles 28.
- # THE PUPPETS. (Ald) 1 act of conversation between puppet lovers put away in an attic; experimental rhythmic beat to simulate jerky gestures and voices-- effective but monotonous eventually. 1m 1f.
- STEPHENELLA AND THE WITCH BOY. (E) The little boy trades his jack-knife to an elf for a visit to Faery. Prol., epil., 3 acts; 3 sc, 1 int 1 ext; 11m 13f, xtrs.
- # TRAIN RIDE. (Ald) Brief sketch of the young girl's lonely life on a Montana flatland, and the intense excitement amounting to romance in the passing train. Touching & delicate appreciation of imaginative simplicity. 1 ext, the station; 1m 1f.
- Pothier, Mabel M. -- 1666 Ninth Ave., San Francisco 22.
- THE BLASPHEMER. (Ald) One need not be a member of a church to believe in

God, who is the creation of man. 1 act, 3 sc, 3 int; 3m 1f.

Potts, Cornelia -- Box 1027, Wilmington, N.C.

LEBANON. (Ald) 4 tableaux with words on unity of life in man, bird, and beast.

Povey, Warren -- 5015 S.W. Desch Rd., Portland 19, Ore.

BLACK BIRD. (S) 3 act tragedy of the Civil War in which the Union Army gains entry into barricaded town by ruse. Episodic, disconnected, with vast staging problems. 10 sc, 4 int, 2 ext; 13m 7f 6ch.

Power-Waters, Alma -- 3824...24 St., Bayside, N.Y.

HUMBLE CONQUEROR. (S) 3 act drama based on the life of St Anthony--his struggle to triumph over political & spiritual strife in Padua. 8 sc, 6 int 2 ext; 16m 7f.

Price, Ruth Clay -- 1840 Fairfield Circle, Pasadena 5, Calif.

NO COMPROMISE. (Ald) a study of 3 married women & their attitudes to ideal love. Little action, superfluity of sentiment in dialogue. 1 int; 1m 3f.

SPOTLIGHT. (Ald) The varying effects of greed on a group of people. 1 ext;

Rabe, Olive H. -- Sunshine Rte., Gold Hill, Colo.

A LOOKING GLASS FOR FATHER. (E) 3 act comedy on the fact that even when combined with charm, a father's egotism is hard on a family. 3 acts, 1 int; 4m 5f.

QUICKSAND. (S) 3 act domestic drama on racial prejudice and the effects resulting from the attempt to conceal one's parentage. 2sc; 4m 5f

Rand, Chester Arthur -- 56 Highland St., Roxbury, Mass.

FATHER FOUND A BRIDE. (Ald) Attorney father finds a new secretary and a daughter-in-law. 1 act, 2 int sc; 4m 4f.

Reardon, Mark S., III -- 170 Keap St., Brooklyn 11, N.Y.

THE DUMMY. (Ald) Light comedy on real estate business and mild skullduggery; good ending. 1 act 1 sc; 4m 5f.

POSSESSION. (S) 3 act play on the jealous & possessive woman, & ability of a husband to become a self-reliant individual able to stand up and regain his self-respect. 1 int; 8m 6f.

Rich, Maxine -- Hillbrook R.2, Ada, Mich.

BUOY AHEAD. (Ald) Crew of fishing boat having lost faith in captain, a boy's hero-worship saves the day till a catch comes in saving face for the chief officer. Lacks masculine vigor necessary to the situation, and demands too much in sound effects. 1 sc; 5m.

SUDDEN WALL. (Ald) During wait for news of drowned men, deserted wife feels victory over the preferred woman through memory of the husband who is now all hers. Theme sound but weakly developed. 1 act 1 int sc; 5f.

Rosenberg, James -- 2217-A Channing Way, Berkeley 4, Calif.

A SIRE FOR THE PRINCE. (E) 3 act piece in doggerel verse on cuckolding of an impotent king and his subsequent restoration to virility. 2 int; 12m 2f xtrs.

Rowlands, Al -- 2489...169 Ave., Jamaica, L.I., N.Y.

----- THE REHEARSAL.

Rudich, Morris Philip -- 8060 Birnam Ave., Montreal, Quebec.

ON THE VERANDA. (Ald) The tragic problem of the mother whose son of 30 is still a child of 10 mentally, when he is attracted by the pretty girl upstairs. 1 act 1 ext sc; 4m 3f.

Sarkissian, Vincent -- 969 West 32 St., Los Angeles 7.

SAY GOOD-BY TO DEEGAN. (Ald) Negro murderer struggles with his human emotions & goes to death for what he is convinced was right. 1

Saunders, Catherine Sinclair -- 2176 W.40th Ave., Vancouver, B.C. /ext; 4m 1f.

FAUX PAS. (Ald) At a Christmas party an unaccepted guest is snubbed till

the spirit of the season enters in. Pleasant church or seasonal
1-act. 1 int; 5m 5f 2chldr.

SAUCE FOR THE GANDER. (E) 3 acts of comic confusion for two couples in love, effected by meddlesome prankster. The play could be good for little theatre groups. Recommended to the San Carlos Playors.
1 int sc; 8m 6f.

THE SPITE WALL. (S) The spirit of hatred in a neighborhood. 3 acts 5 sc, 1 int; 9m 7f.

Saunders, William -- 1232 Massachusetts Ave., Flint 6, Mich.

THE TRAGEDY OF THE END. (Ald) 1 act horror play: publisher dying of cancer wishes to study death, and poisons cocktails of guests for that purpose. 1 int; 11m 3f.

OPESCEENDO. (Ald) Study of a neurotic writer going insane. 1 int; 4m 4f.

Scharre, Jean A. -- 2747 Bancroft Way, Berkeley 4, Calif.

CLAUD. (Ald) Heredity need not determine greatness. 1 act 3 sc, 1 int; 3m.

Schmidt, Charles -- 818 T C, Huntsville, Texas.

STAND AT ATTENTION. (E) 3 act comedy of the counter-espionage staff established in occupied Germany, which uncovers spy plot in spite of stupidity of the corrupt commanding officer. 6 sc 1 int; 18m

Siedman, Saul -- 1038 No. Stone St., Los Angeles 63.

THE BIG FROG. (Ald) Two erstwhile buddies meet, one a successful, lonely big frog, the other a hard worker who has a happy family life & invites the successful friend to share in it. 1 int; 2m 1f.

FREE BEER TOMORROW. (Ald) Bartender tries to get his waitress to go out with a customer; she refuses, only to find that her own boy - friend has abandoned her. 1 int; 2m 1f.

Simon, Lester -- 4900 Marine Dr., Chicago.

PROUDY LISS. (S) Young Negro falls in love with a white girl, and in a quarrel kills her, subsequently losing his own life. Prol., 2 acts 7 sc, 3 int; 5m 5f.

Sheffield, John -- Cedarhurst Publishers, Cedarhurst, N.Y.

---- THE MAD PEACE.

Slattery, Thomas -- 2517 Parker St., Berkeley 4, Calif.

No title given by author for this submission to contest for Stevens Award; it concerns sex in its betrayals, frustrations, absurdities. 3 acts 4 sc, 1 int; 2m 2f.

Smith, George Alan -- 235 East 57 St., NEW YORK 22.

THE LUCK OF CAESAR. (S) 2 act drama on the master who believes his domination right & sound, who brings ruin to his daughter, workers and himself, and even in death stirs the scheme for false power in the young idealist who had come to admire him. Harsh and striking play; recommended to San Francisco Municipal Theatre.
1 int sc; 9m 3f.

Sneyd, Frances -- Rm. 3 New Writers Bldg., 20th Century Fox, Beverly Hills, Calif.

A SKULL FOR BALD EAGLE. (S) 3 act verse drama on love between cousins, leading to death for one generation and misfortune for the survivors of the next, the whole colored by a mother's possessive spirit. 5 sc, 2 int; 5m 6f.

Soare, Valdora -- 1103 1/2 North Kentucky St., Roswell, N.M.

---- A TENNIS RACKET and IT HAPPENED IN TEEN TOWN. Plays for teenagers.

Sobel, Lester A. -- 18 East 199 St., New York 68.

EXIT FOR ONE. (Ald) Young man in a police state learns that personal freedom only is meaningless, and gives his exit permit to a fugitive revolutionary. 1 act 1 int; 5m 1f.

Spara, Walter -- 197 Franklin Ave., Lackawanna, N.Y.

ETERNITY BOUND. (Ald) An actress escapes from the confusion & near-panic

dal of the theatre world by realizing the true values of life. 1 act 1 int; 5f.

Squire, Roger-- Art Gallery, 1285 Elmwood Ave., Buffalo 22, N.Y.

MRS BAYNES & MR PARKE. (E) Couple in unhappy wedlock pretend separate nervous break-downs and under assumed names seek new loves as solace, only to find it better to try wedded life again. 3 acts 1 int 1 ext; 4m 6f.

Steinitz, Alwin -- 1409 South St Andrews Pl., Los Angeles 6.

DISASTER IN PARADISE. (E) Satiric comedy on heaven & hell making war by atomic weapons with fate of mankind at stake. 4 acts 1 int; 8f

Stern, Isidore -- 2104 Newport Place N.W., Washington D.C.

KING MAX. (Ald) A king wishes to abdicate to further a true democracy, but finds himself crushed between extremes of communism & monarchism. 6 sc, 3 int 2 ext; 13m 2f, court & military xtrs.

Stewart, J.T. -- U.S.Army Hospital, Camp Leroy Johnson, New Orleans 12, La.

NO MAGIC IN A BELL. (S) Three pretentious dreamers (2 brothers, sister) in a worn-out family neither live nor produce living art, while the common dancer and the countryman judge life as it comes & find it rich. Episodic, diffuse, with uncertain development. 3 parts, 17 sc, 3 int; 9m 5f.

Stibich, Frank W. -- 245 Luzerne St., Johnstown, Penna.

THE HOUSE OF CAIN. (S) Douglas Cain, having committed one murder, plans to kill again to avoid exposure, but through machinations of a woman he is obliged at last to take his own life. 3 acts 1 int;

Streibig, Donald -- King's College, Wilkes-Barre, Penna.

9m 6f.

PIERROT-IN-THE-ROUND. (Ald) 1 act harlequinade in arena style, traditional figures adapted to modern themes & techniques with result of bright satiric slapstick; the audience is caused to join in creating proper effects by Pierrot, director. 1 ext; 5m 2f. This charming piece was successfully produced by the Palo Alto Workshop Players on Assembly Day afternoon - see reviews, photos.

Sweet, Robert Burdette -- Merner Hall, Cornell College, Mt. Vernon, Iowa.

IMPRESSIONS. (Ald) Brief play on girl's avidity for life and love in a background of dreary elder people who see her craving as greed and lust. 1 int; 1m 2f.

THE THIRST OF MRS HARRIS. (Ald) Brief playlet in a setting of a trail to the Grand Canyon: Mrs Harris, teased by a growing "thirst" (symbol of erotic yearning) seeks with a kindly stranger her imaginary lost child "with eyes like yours". 1m 1f.

Thayer, Henry -- 109 Monte Vista Ave., Oakland, Calif.

HEAVENLY HIGHWAY. (S) The mechanically minded man fails to be a success with either wife or secretary about his new invention; he proceeds to arrange his suicide. Type characters, pert or lascivious dialogue. 3 acts, 1 int; 4m 5f.

Tracy, Catherine -- 1902 Young St., Cincinnati 19, Ohio.

TALL TALE OF TOBACCO. (Ald) Two 18th century Virginia adventurers are disconcerted by a first experience with tobacco, mistaking a peace pipe for a flaming weapon. 1 act, 1 ext; 3m.

TOIL TAKES US WESTWARD. (Ald) The troubles of the pioneer family following the Union Pacific worker, and their ultimate satisfaction at having helped to open up the west. 1 act, 6 sc, 1 int, 3 ext;

Trail, Ray -- 2555 K St., San Diego 2, Calif.

3m 1f 2chldr.

PROMISE TO BE GOOD. (Ald) 1 act of family bickering. 1 int; 1m 2f.

Treadwell, M.E. -- 529 Argyle Dr., Falls Church, Va.

THE ALAMO. (S) How three great and very different men, all individualists, met within a forgotten frontier fort, how they quarreled, & for what cause they fought their differences. 2 acts, 2sc, 1ext; 29m 3f.

Trumbauer, Walter H. -- Montevallo, Ala.

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L--if--E. (S) Young couple blighted by ravages of war, use common sense & science to restore life to normal, but are overwhelmed by human relations, circumstance, and the force of their own emotion. 6 sc, 1 int; 6m 6f 1ch(f).

Uhler, Alfred -- 91 Lincoln St., Montclair, N.J.

PASSAGE IN THE NIGHT. (S) On a higher plane than life, the man who has, unknowing, been always searching for love, sees through a revision of events how he had followed the fantasy of hatred, and light comes to him. 3 acts 15 sc; 17m 5f 2chldr.

Vanderlain, Aldona S. -- 3637 Greenmount Ave., Baltimore 18, Md.

THE SEVENTH CIRCLE. (S) Two communists take over the house of the mayor & his wife, but after emotional struggle between the new masters and the women of the household the two men fight & both are killed. Prol, epil, 9 sc in space-staging; 6m 3f.

Waldron, John -- co-author; see Patterson, K.

Waley, Marie -- 1211 Bath St., Santa Barbara, Calif.

BRIEF WALK INTO PARADISE. (S) 3 act play on the Alcott-Lane-Palmer effort to achieve communal living at Fruitlands, 1843. 6m 2f 5chldr (1m). Historically correct -- too far so to be dramatically effective.

TAKE THEM TO THE BUTTERY. (Ald) 1 act farce in the manner of the 16thc.; conceited lord is tricked by group of traveling players, one of whom is Will Shakespeare. Frequently comic but not well developed. This play was recommended to Palo Alto Workshop Players.

Wallace, Sterling -- 123 West Cypress Ave., Compton 3, Calif.

DREAM TRIP. (E) 3 act farce of woman-hating bus-dispatcher who marries, but is so enamored of his job that wife goes on honeymoon alone. 1 int (bus station); 8m 4f.

Walsh, Josephine Z.-- 10992 Wellworth Ave., Los Angeles 24.

GRACELESS - GRACEFUL. The duck becomes a swan. (Ald)

PERHAPS. (S) The eternal uncertainties of life.

THE SECRETARY BIRD (E) The assistant proves the leader of the master.

Wanvig, David -- 5346 N. Berkeley Blvd., Milwaukee 11, Wis.

SENTIMENTAL JOURNEY. (Ald) The disillusioned war veteran endeavors to find his place in society. 1 int; 3m 1f 1 male radio voice.

Watson, Vera -- 122 Oakdale Ave., Pawtucket, Rhode Island.

Play submitted, but recalled with indignation when usual fees were stated.

Watton, Frank -- 2 Western Dr., Bakersfield, Calif.

MYSTERY OF MAPLES. (Ald) Incident concerning the poet Shelley's adoption of an infant. 1 int; 3m 3f.

PLAIN SONG. (S) 3 act drama concerning a woman's effort to hold on to a homestead established by her pioneer father, with her two children her only aides. 4 sc, 1 int; 4m 3f.

Weber, Clara A. -- 1011 Union St., San Francisco 11.

A PLAY WHEREIN WE SURVEY A SECOND CUP OF COFFEE WITHOUT CHARGE. (Ald.) 1-act farce in which Mona Lisa, Big and Little Artist, & Gabby, break loose from traditional attitudes in eating-house set on vaudeville stage; doggerel verse & prose. 6m 2f.

Webster, Ellis L. -- 53 Clarendon Avenue, San Francisco 14.

IN A DARK WOOD. (S) 3 act drama concerning the domineering mother bringing ruin to her family. 1 int; 4m 4f.

Wilkinson, Alfred -- 205 - 9 Stanford Village, Menlo Park, Calif.

FOUR IS GOD. (S) 3 act drama on the fact that 2x2 is 4, and God is 4 because that is the right answer: a life founded on falsehood, no matter how virtuously one may try to compensate for it, ends in ruin. 1 int; 5m 4f.

Wilkinson, Dorothy -- Bracebridge, Ontario, Canada.

THE BIRD WIFE. (Ald) 2 act legend of nagging wife murdered by violent

husband in her reincarnated return as a great bird to seek her revenge. 6 sc, 1 int; 1m 2f.

Wilkinson, Townsend -- 3910 Florence St., San Diego 13, Calif.

THE PROFESSOR'S DEPARTMENT STORE. (E) 3-act futuristic farce in which 2 mannequins with synthetic cerebrums (as yet without portions to govern love & humor) dispose of out-dated "neolithic" tyrants by most practical if unconventional means. 1 int; 9m 7f.

Williams, Nellie L. -- Rte 4, Fitzgerald, Georgia.

SONGS IN THE NIGHT. (Ald) Noble American ex-convict converts American traitor in Nazi broadcast hut of War II from broadcaster for the Germans back to allegiance, and saves Red Cross girl from worse than death. A work in couplets, on the model of 19th c. melodrama. 1 int; 2m 1f.

Witt, Harold -- 907 Clark Place, El Cerrito, Calif.

THE MISUSED MIRACLE. (Ald) 1 act in 5 expressionist sets, in which Mr & Mrs Average Dreamer seek the meaning of life. 1 int, 3ext; 5m 2f.

A SOUND OF BREAKING. (S) 3 act contemporary tragedy of intellectuals who can analyze their tangled situation, but cannot help being destroyed by it. 6 sc, 1 int; 3m 3f 2chldr.

Wright, Frances L. -- 12213 Tiara St., North Hollywood, Calif.

AUNT VICTORIA DECIDES. (E) 3 act domestic comedy: the aunt's plan to stop niece's romance backfires, since the young man turns out to be the son of the aunt's girlhood chum--in her turn worried about the "hussy" her son loves. 4 sc, 1 int; 3m 5f.

and that the said report is a correct and accurate statement of the same.

W. H. HARRIS, JR., Mayor.

Attest: I, J. H. HARRIS, JR., Mayor, do hereby certify that the foregoing is a true and correct copy of the report of the Board of Health, as the same appears from the original filed in my office.

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 SUMMARY of COMPETITIONS Season of 1951

JUDGES

THOMAS WOOD STEVENS AWARD: Mr Paul Shier of the MR ROBERTS company; Mr John Jennings, actor & director; Dr Irving Weissman, of El Camino Players.
 ETHEREGE AWARD: Dr Campton Bell, head of the school of drama, Denver University in Denver, Colorado; Mrs Wilma Murphy of the Civic Theatre in Sacramento, California; Mr James Haran, director of Millbrae Players.
 ALDEN AWARD: Miss Patricia Ironside, of the Actors' Repertory Company; Mr G.B. Thrall of the Alameda Times-Star; Mr Richard Stern, writer for Collier's & the Post.

PLAYS BY TYPES

Full length drama in prose (STEVENS AWARD) 56
 Full length comedy (ETHEREGE AWARD). 34
 Short plays of one or two scenes 119

Of these totals, the topics may
 be broken down into the following
 brief ANALYSIS BY SUBJECT

Historical.....	7	Psychological.....	19
Biographical.....	8	Scientific.....	5
Biblical.....	3	Medical (problems of doctors).....	3
Legendary.....	5	Artistic (specifically, theatre).....	9
Domestic.....	24	Business.....	3
Romantic.....	19	Sports.....	3
Individually ethical.....	14	Education (specifically, its ills)....	1
Sociological.....	7	Crime	3
Racial.....	11	Youth & age	8
War & post-war problems	18	Violence self-defeated	10
Sex	7	Self-development	6
Religion	5	Fantasy	5
Politics	5	Future civilization	2

(The unusually numerous categories are warranted by the emphases laid on new strengths in many topics: the propaganda play of general sociological import fades before the single problem of race; gone are the plays on literary figures such as Guinevere, virtually absent are the dream Utopias, as individual responsibility rises--see items 7, 23, 24; for items 11, 22, blame Mr Kinsey and geriatrics.)

ENTRIES by STATES and PROVINCES

California-----	85	British Columbia-----	3	Minnesota-----	1
New York-----	36	Washington, D.C.-----	2	Mississippi-----	1
Illinois-----	12	Idaho-----	2	Oklahoma-----	1
Pennsylvania-----	7	Maryland-----	2	Oregon-----	1
Michigan-----	6	Missouri-----	2	Tennessee-----	1
Ohio-----	6	Montana-----	2	Utah-----	1
New Jersey-----	5	North Carolina-----	2	Vermont-----	1
Wisconsin-----	4	New Mexico-----	2	Virginia-----	1
Colorado-----	3	Alabama-----	1	Manitoba-----	1
Iowa-----	3	Connecticut-----	1	Ontario-----	1
Massachusetts-----	3	Georgia-----	1	Quebec-----	1
Texas-----	3	Louisiana-----	1	Switzerland-----	1
Washington-----	3				

